

OCTOBER 29, 1913

PRICE TEN CENTS



FLORENCE REED

**"THE AMERICAN THEATER"**

BY MADAME SIMONE

REV. JAMES O. HANNAY

AUTHOR OF "GENERAL REGAN"

LATEST NEWS ABOUT THE  
DRAMA  
VAUDEVILLE  
MOTION PICTURES

ADVANCE DATES OF  
PLAYS, PLAYERS  
AND PERFORMERS



GRACE FILKINS IN "THE LOVE LEASH"

White, N. Y.



EMELIE POLLINI AND HOLBROOK BLINN IN "THE BLACK MASK"

White, N. Y.



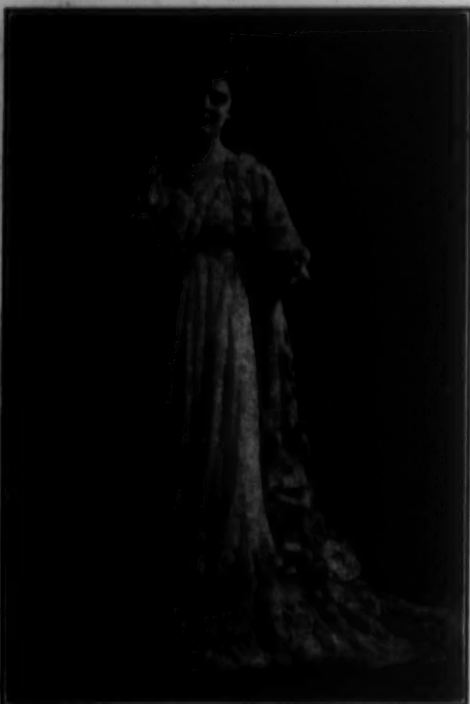
GUY STANDING, MARIO MAJERONI, EDWIN MORDANT, EDWARD LEHAY, CHAS. MASON AND S. E. HINES IN "AT BAY"

White, N. Y.



Barony, Fifth Ave.

ETHEL BARRYMORE, TO APPEAR IN "TANTE"



ALEXANDRA CARLISLE IN "THE MARRIAGE GAME"

Barony, Fifth Ave.



CHARLOTTE GREENWOOD AND SYDNEY GRANT  
In "The Tik-Tok Man of Oz"

Strouse-Peyton, E. C.

# PLAYS AND PLAYERS



WILLIAM COURTENAY IN "THE GIRL AND THE PENNANT"

Copyright, 1919, by White, N. Y.



# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXX

NEW YORK, WEDNESDAY, OCTOBER 29, 1913

No. 1819



## JAMES HANNAY—PLAYWRITING PARSON

HOW do you address a Canon,—Dr. or Mr.? "Why," replies the trivial person, "all you say is 'Shoot!'" So with these instructions in mind, it is quite a simple matter to seek out Canon James Owen Hannay, of Westport, County Mayo, Ireland, familiarly known to the literarily inclined as "G. A. Birmingham," author of "Spanish Gold," "The Adventures of Dr. Whitty" and other novels, and considered for a niche in current dramatic opinion as the author of General John Regan, the play that made London sit up and take notice one jaded season, and that is to be submitted for American approval on November 10.

He is stopping with his wife at a cozy little hotel in New York, close by the offices of his managers.

"I have had one other play done," he volunteers. "It is the only other piece I have written. It was called . . . Enterprise." The Canon said something more than "enterprise," but we didn't catch it, even when he courteously repeated it. We are too much on our good behaviour to ask again. "It was presented at the Gaiety Theater in Dublin. I didn't attend rehearsals, and I didn't see the production at all. Not because I didn't want to, but because I was busily engaged elsewhere and couldn't well manage it.

"My entry into playwriting was not due to any direct effort upon my part. Golding Bright, Elisabeth Marbury's London agent, and Cyril Maude both expressed their belief that after my work as a novelist I certainly could write plays. So at last I was tempted to try my hand at it, and General John Regan was sent to Mr. Bright. It was produced in London for Charles Hawtrey. I went there and attended the first three rehearsals. It was an absolutely new experience to me. I had never been behind the scenes in my life. In fact I have not been there yet. Understand, I do not mean that I am averse to it. I simply have been prevented by a combination of circumstances over which I have had no control.

"I found the players delightful ladies and gentlemen all, a charming company. But what surprised me most was their extraordinarily difficult work—they work desperately hard, but always intelligently. Their rehearsals taught me a great deal. Yet in the beginning I had doubted my ability to write because of my ignorance of stage limitations and of general theatrical conditions. Mr. Bright said that that made no difference; all I had to do was to exercise common sense. That is, I said all I had was a little common sense, and Mr. Bright replied that he had no objection to that."

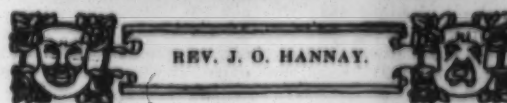
"He said 'All the better,'" reminds Mrs. Hannay.

"Er, yes, so he did," replies the Canon. "He said my ignorance proved a virtue in that I would be unhampered by stage traditions and conventions. Of course it is natural that I should know so little of the theater. I lived in an out-of-the-way place where one couldn't get to the theater conveniently.

"I think the production of General John Regan in London was the most exciting event in my life. It was an instant success. I mean," adds the

Canon with becoming modesty, "they told me it was, and the public certainly paid their way in to see it. It ran profitably from January to September in a generally disastrous season.

"Mr. George Tyler contracted for the American rights to the play long before the original London production. I know it was very early because it was only three weeks after the Hawtrey contract. As



REV. J. O. HANNAY.

soon as the first contract was signed, everyone not directly concerned began to tell me how actor-managers—and Hawtrey, you know, is an actor-manager—mutilated scripts. I was told how they cut in every direction that they might have their little sops of applause to the exclusion of every other member of their organizations. So naturally I had every reason to expect that sort of treatment. I was prepared for it. But imagine my surprise when I found myself received with the greatest deference. I was consulted with regard to every change made. Not a line was altered without my consent or without submitting the reasons for

the change to me. I was accorded the utmost consideration."

"It has been the same here," volunteers his attentive wife.

"It has indeed! No one could be more considerate than Mr. Edwardes or the Lieblers have been. Even where they have put in the most obviously necessary corrections, they have given them to me to rewrite in my own way. In many cases I felt incapable, for I had only my small experience to go by."

"My experience in novel writing proved very helpful to me in dramatic work. Still, there is quite a difference between the two forms. Novels have atmosphere, a quality that is very hard to describe. It lies mainly in descriptive matter, passages that tell not merely of scenery, but of facial expressions. In a play, all that must be suggested. It must be designated in lines that the actors may carry it out. The dependence on the players is tremendous. Half the work is done by them. In a novel, the writer does everything himself. I should rather do all myself, and yet—yet playwriting is very fascinating. Perhaps that is because of its more exacting demands. In spite of the fact that the dramatist's labor is merely a very large contribution, it is more difficult to write plays than it is to write novels. I have done no other writing of novels or plays since General John Regan, but when I do, it will probably be on a play. Nevertheless I shall not go at it with the same assurance. In attending rehearsals I have felt some of the difficulties of playwriting. I feel that chance has had much to do with my success. I fear—but I shall try again no doubt.

"I have never seen Maire O'Neill, who is to appear in my play. She has a small part, but a very important one. My wife and son, who is a journalist on the *Irish Times*, have seen her act, and their enthusiasm leads me to expect much of her. They say she is even more remarkable than her sister Sara Allgood of the Irish Players. She is the wife of a young man on the staff of the *Manchester Guardian*, who has given the world some really fine poetry.

"The Irish theater movement has brought about some very excellent work, but I fear that Synge has rather dominated the younger writers to their disadvantage. People are somewhat inclined to view them through his eyes. It must be remembered that the Irish theater is distinctive and not like that of England. There is no censor in Ireland. Blanco Posnet was produced in Dublin in the very teeth of the censor, while he raged and stormed on the other side of the Channel."

At this point, being the proud possessor of a watch, we take it out and guess the time. Lo and behold! it is the hour when all well-regulated playwrights partake of victuals and drink; so during a congratulatory adieu, we push our way through the heavy nap of the velvet carpet, and for the sake of paradox go down in the "lift."

ARTHUR EDWIN BROWN.

# CONDITIONS OF THE AMERICAN THEATER

By MADAME SIMONE

It is difficult to say "the American public," since there are five or six American publics entirely different one from the other. The people in the West pride themselves on having nothing in common with those of the East. With what superiority a Southerner talks of a Northerner! Still all these people have preoccupations in common. Even to-day you will meet Americans, sons of French or Italian parents, people of the South, who have in them the instincts of liberty or of irreverence. What they have adopted, first, along with the English language, is discipline, the love and respect of the family, the Protestant austerity. In this young and brutal country it is one of the conditions of life, and in the customs, in the fashions, in art, all must be subordinated to it.

The family! In America, as in England, it is the family which is exalted, preserved. In this country where the facility of divorce would seem necessarily harmful to the sacred character of marriage and likely to render pleasing the plays wherein free love plays a part, one meets with nothing but protests and revolt at the least audacity. Divorce is, for Americans, only the half-evil necessary for the avoidance of adultery, the pernicious evil. Love which has no marriage for its purpose seems to them inadmissible, and one cannot present, in the impressive light of the stage, a character and a situation which seems to them dangerous and without heroism. For them the hero is not the artist, the man of letters, the dilettante, the lover; he is the traveler, the primitive young man who conquers a patient fiancée, the resolute man who surmounts difficulties like those which the fathers of the spectators and the spectators themselves have surmounted, to conquer the new world, to establish themselves in it, to exist there, to found a family.

Mme. Simone tells of the newspaper man who talked with her long and seriously about "La Fafale," which she played in New York. He tried to understand its morals. It seemed to him revolting and he wished to understand how such a piece could succeed in France. "Why could the woman not divorce her husband," he asked, "to marry her lover?" In vain, Mme. Simone says, she tried to make him understand that though divorce exists in France there are conditions and social surroundings in which it cannot be evoked.

"And the hero who killed himself because he owed two hundred thousand francs?" asked the young man. "Why didn't he go out West and earn the money?"

Concerning the sacrifice of Hélène to save her lover's life, the young man explained to Mme. Simone: "It isn't the sacrifice of Hélène which revolts the American public; it's the motive of it. In America, you may do anything to save your father, your mother, your grandmother, your little child, and even your old dog; but not for your lover, above all not for your lover."

"Go to one of the sixty theaters in New York," advises Mme. Simone, "and see the plays, good or bad, which are performed there. Not a lover, not an adultery, not a single pleasing picturing of love, outside of the conventional love of two young people who are going to marry each other, or of two fiancés who become reconciled, or of a man and a woman of middle age, who, separated, or after years of silence, confess their mutual affection."

All these different couples, once these avowals and agreements are exchanged, give each other interminable kisses. No one, among all the spectators, is troubled. It is only confiding and tender. A young girl seated beside me at one of these plays, although the hero and heroine, in each other's arms, exchanged a kiss which was almost endless, nearly died of laughing. People find it amusing or polite, that is all. That innocence, these reassuring sentiments, that love without poison, this is what they demand of their life, of their entertainments, of their books. They will not permit one to exalt passion, to place it above laws and duties, above marriage, stronger, more beautiful than the order of which they have need and thanks to which they live. They will favor only that literature which will poetise romantic situations, and they will reject with vehemence all literature which tends to corrupt their life. What

incomprehensible characters would Oberubin or Fortunio be for the Americans! What a mysterious language would that of Jacqueline and the countess be for them! In the American adaptation of "The Thief," when Fernand, in the first act, avows his love to Marie-Louise, instead of the tender reproaches of the French text the young woman addresses a long moral discourse to her friend, and to end with gives him a grand slap on the back, saying: "Be a man!"

It is all in that sentence: "Be a man!" And for the Americans, a young man in love who weeps and suffers, a despairing lover who kills himself, a man who cannot console himself for the loss of his love—these are not men, insipid and helpless; they deserve not to be counted except among the cast-aways. It is not thus that America represents the models which one should imitate.

Less cultivated than the French public, the Americans are still incapable of dramatic emotion that is purely intellectual, of dramatic emotion in the second degree, if I may so put it, which is concerned with the text or with the interpretation. They will be moved by the sorrows of Ophelia, they will not be moved by the beauty of the expression of the sorrows of Ophelia: they will be transported by the violence of

When one passes from imaginative subjects (such as "psychic influences") to questions of "reality," one finds still that liberty, that fashion of conforming to no rule, a certain manner, I know not what, of making a subject "gripping." In the past season a play named Bought and Paid For was performed. It was a picture of alcoholism in society. During the whole of the second act, which played between midnight and two in the morning, you saw a young wife in the embrace of a husband completely intoxicated. It was a brutal, cynical act, and yet chaste; revolting, yet fascinating. The whole play was admirably constructed, according to the dramatic method dear to the Americans.

They saw the play, eager for emotion, for passion, for surprise. The most unexpected subject, treated in a manner most difficult to foresee, is always what pleases them most. That difficulty in interesting themselves in a more abstract fashion makes them severe and blind to our dramatic aesthetic. Our developments, our long tirades, the minute fashion in which our personages explain themselves, our whole classic traditions, still so visible in the most modern of our dramatic comedies, disconcert and bore them. In short, it is more necessary to them to see than to hear, and it is always by acts that their characters reveal themselves.

Their actors, undisciplined, moving, spontaneous and surprising, are in perfect accord with the plays which they interpret. They respect exactly the same modesties, they share the moral demands of the public; their unsettled life familiarises them with the most adventurous subjects, and as for religious preoccupations, why should they be free from those?

The person, who in the United States possesses a popularity equivalent to that of Mme. Sarah Bernhardt in Europe, is Miss Maude Adams. Miss Adams is not, like our admirable tragedienne, a great heroine. She is not the porte-parole of epic or poetic sentiments, she has not the most passionate voice, the most brilliant face; she is a little person of a sensible and discreet aspect, the ideal type of the rather timid and the rather unhappy young girl. Her favorite parts are those of children, Peter Pan and Little Lord Fauntleroy. She suggests innocence, tenderness, the need of devotion, gentle gaiety, extreme purity. This is the American heroine; this is the passion of the public, its idol. Try to make her ardent admirers explain her art. They will talk to you of her personality, of her moving voice, of her youthful face. She is a friend near whom one would like to live. The public crowds to the theater to enjoy to the full for one evening "that charming personality."

One hears the Americans continually regret, in a modest and charming fashion, that they have no conservatory like ours; to their young actresses chosen for their youth and appearance they do not give the leisure to perfect themselves in small parts in order that they may arrive fully armed at a role of importance.

They are doubtless right. But what a note one often catches in these inexperienced actresses. What charm in their disorder, in their improvisation; what irresistible emotion. They are astonished and surprised at the conscience and will power which we bring to our art. It is our turn to admire the freshness and spontaneity of theirs. How much there is for us to see, to love, to understand in them; to partake of their adventurous life, of their haste, of their feverishness! If only they can communicate to us their optimism, their love of danger, their liberty and their childlike audacity which finds life of little importance, the feeling that they are pursuing their first adventures—to what perfection could we not proceed together!

We shall give them our method. We shall teach them our architectural sense of art, the happiness of doing things thoroughly. They will bring to us in exchange their vigor, their brutal childishness, and that joy in life with which they are always overflowing. I believe that we ought to cease pretending to teach our friends of the New World. Assured of material life, they are now learning to know their leisure, and we shall soon hear coming from the immense American territory voices that are fresher, stronger, perhaps, than our own.



THE CLIMAX OF "THE BRIDE" AT THE PRINCESS THEATER.

White, N. Y.

a player, and not by the method through which he transmits that violence. They seek the subjects concerning which art speaks, but not the subtleties and the problems of that art. That is why intrigue, the arrangement of the plot, the progress of the play, and especially the subject itself, are of capital importance for the American public. And how important for an actress's success are the exterior gifts: beauty, voice, effectiveness, youth, stature!

But as for the variety of subject in the pieces, are not the moral defenses that I have enumerated serious obstacles? Can there be nothing but the banal subject of two young people who love each other and marry? That would be very restrained and very monotonous. What will become of the theaters of the United States?

On the contrary, there is no country that has wider possibilities in the choice of subject, more infinite liberty. It seems that once the obsession of love is put aside all is easy, and life becomes for them more amusing, more unexpected than for us.

In exchange for their obedience they have obtained peace of soul. Delivered and rejuvenated, they interest themselves in an immense number of things. And to begin with, what reverence is not due the religion which dictates laws so beneficent! Faith, for these Anglo-Saxons, is not what it is to us: a preoccupation, a metaphysic; a burning search; of all dreams the highest, the most difficult to attain. For them, it is the reason for their repose, their order, for the duty which it imposes upon them, the response always ready, and infallible, to the questions which disconcert and trouble one's spirits. It is well to speak of this religion, so close, so good, so mingled with the affairs of life: it is healthy to see once more such affecting examples.

## AMONG OURSELVES

**JACK WILSTACH**, the good-looking youngest member of the family of word artists, possesses as keen a sense of humor as his brilliant and popular father, Frank J. Wilstach, who in exchange for his spontaneous, laugh-producing observations and anecdotes can acquire donations of more valuable space for the benefit of his stars, Sothorn and Marlowe, than any other press representative has been known to do. Jack is younger in years than he looks, though he likes to have people think him older. To offset this he is wiser than his large, innocent, wide-open eyes would cause one to believe.

Recently, while chatting with a group of American actors who had never attempted to disguise their nationality by the use of the broad *a*, he was hailed by a youth whose clothes proclaimed him thoroughly English—as English is known to Broadway.

"How are you, old chap?" called out the newcomer in the most affected tones. "Really, I can't stop a moment you know. I must hurry to the Lambs."

Nevertheless, he did stop, and within a few minutes brought to his aid a vocabulary of expression and sounds guaranteed to impress his hearers. He performed all the little tricks acquired from attendance at plays exploiting English comedy characters, which to some seem the equivalent of a trip to London.

When about to go he remarked, "Oh, I say, you fellows, would you take me for an Englishman?"

Here was an opportunity for Wilstach.

"Why an Englishman?" he inquired as he nonchalantly remarked the latest drape in passing skirts.

"Why, everyone says I have a perfect English accent. Don't you think so?"

"My dear fellow," drawled Wilstach in his best imitation, "since you ask me, I would say that you have the accent of a Lamb."

Speaking of English accent, reminds me of the discussion that took place between acts at *The Great Adventure* in regard to Janet Beecher's cockney. One American from the West expressed himself as amazed that Miss Beecher could become so completely English. "You would imagine that she had never spoken anything else," he said. Another American, who hails from New England, and who speaks with a near-London accent, didn't approve. "Not at all like it," he commented. At the height of the argument along came a genuine Londoner, whose decision was requested.

"I should say that she uses the cockney accent very well, indeed, for an American," he said. "Only she isn't a real American. She is German."

Another point for discussion was whether Miss Beecher was too much of a lady as Janet. Again, which was the better, the London company or the Ames company. I chatted with a number of persons who had seen the play abroad, and plumped into an open conflict of opinions. Some did not like Lyn Harding at all. Others declared that he was doing the most artistic acting of his career. "Think of that man as Bill Sykes, then again as the man in *Years of Discretion* and look at him now," observed one ardent admirer of Mr. Harding. "If all artists are like that—fidgety and nervous and absent-minded," observed a practical-ideal woman, "I'm glad I didn't marry one. No genius for me. I'd rather have a writer any day." Whereupon, the listening scribes, who received her tactless shaft full in their inner consciousness, were thankful that a loud whirring bell warned them to fall into line.

One attractive new feature of the Booth Theater is the general lounge, where men and women may meet between acts. The first time I visited the new playhouse I inquired of a dainty maid in a dainty lace Springmaiden sort of cap the way to the rouge and powder. She motioned toward a broad flight of steps leading subterraneanward. I was about to follow her direction when I noted a number of men proceeding in the same way.

Surely there must be some mistake. Hitherto, at other theaters the ushers had always waved the men who wanted to smoke in one direction and the women who wanted to primp in another—the wheat from the chaff—as it were. The steps, however, opened into a beautiful general reception room from which one found the smaller parlors. It was a pleasant incident to discover several men comfortably waiting for their feminine companions and politely escorting them to their seats, instead of rushing en masse from a smoke-filled lobby and hunting vainly for their partners in the blackness of a dark scene.

The Booth will set a good example in the direction of economic sociability which doesn't demand even

so much as the purchase of a cup of tea in exchange for the convenience it offers.

Ever since Belasco offered his audiences autumn leaves in the place of the familiar theater orchestra, other managers have endeavored to ring the changes on his originality. "To be or not to be" raged the controversy over the musicians and the Musical Union, with the result that those who did not care for the autumn-leaf-effect resorted to all sorts of subterfuges in the way of *entre-acte* entertainment. There were rattly, mechanical pianos and organs, guaranteed to be "just as artistic as the live ones," as one dealer I know described them. "The public'll hardly know the difference," he added. "They like to talk anyhow." He was correct in the latter assurance, but even so, the public did know the difference and it didn't take it long to express its disapproval.

This, perhaps, was accountable for the novelty by Theodore Bendix and his string musicians now offered at the Harris Theater before and during the intermissions of *The Love Leash*. There are only four of them and each is an artist, but it remains to be seen whether the new feature is exactly what the public needs. When the first strains of the violins reached the audience before the rise of the curtain, everyone was delighted. It needed no expert to explain that it was good music finely interpreted. The audience showed its appreciation by hearty applause.

When, however, the lights were lowered at the close of the first act and a spotlight directed exclusively

of prominence to explain to Mr. A that Mr. B is the famous man of whom he had read, and vice versa? Such an experience was my lot between acts at a recent performance of *The Marriage Market*. I chanced to be chatting with Mr. Charles Gleed, general attorney for the A. T. & S. F. railroad and one of the owners of the *Kansas City Journal*, whose name is a power out West, when along came Dustin Farnum. The mere pronouncement of their names brought no light of understanding into their eyes.

The ensuing conversation naturally was on the subject of *The Marriage Market*. Mr. Farnum gave his opinion of the performance.

"Mr. Farnum knows what he is talking about," I explained significantly.

"Indeed?" politely remarked Mr. Gleed, to whom the name Farnum was evidently unfamiliar.

"Mr. Gleed is merely visiting New York for a few days. He is from the West, you know," I said to the actor.

"Really? What part of the West?" courteously inquired Dustin.

"I was born in Topeka," modestly replied Mr. Gleed.

Then I laughed.

In reply to a question as to the cause of my merriment I answered that it seemed so funny that two such well-known men should not know each other by name. Whereupon Farnum remarked that there was only one man in the world who could leave his home town and be recognized without effort on his part, no matter whether in the sands of Africa or the snows of Siberia.

"And who is that?" we asked simultaneously.

"John Bunney," replied Farnum with conviction. "I have seen him in the big American and European cities always with a crowd at his heels. Once in passing through a French village I noted great excitement and stopped my car to learn the cause. It was John Bunney. All the peasants had heard of him. Talk about your coronations, Durbars and inaugurations! They are not in it with the spontaneous homage paid to John Bunney." MADAME CRITIC.

The *Paris Temps*, polling thirty-one leading literary men in France as to what three volumes they would be most likely to take with them on a holiday, got some strange results. Montaigne was the choice of nine, Racine and Flaubert were selected by six, Voltaire receiving five votes; Hugo and Musset four, and so on down—Moliere being the choice of but one. Excepting Andersen (presumably Hans Christian), the Bible and some of the old Greek and Roman classics, the choice fell exclusively on French writers. No English and no German classic figured as a desirable vacation companion. Of course, a Frenchman proudly explains that he has no need to go outside his own country; but the same explanation is as valid for an Englishman or a German as a Frenchman. Both the former are more cosmopolitan.

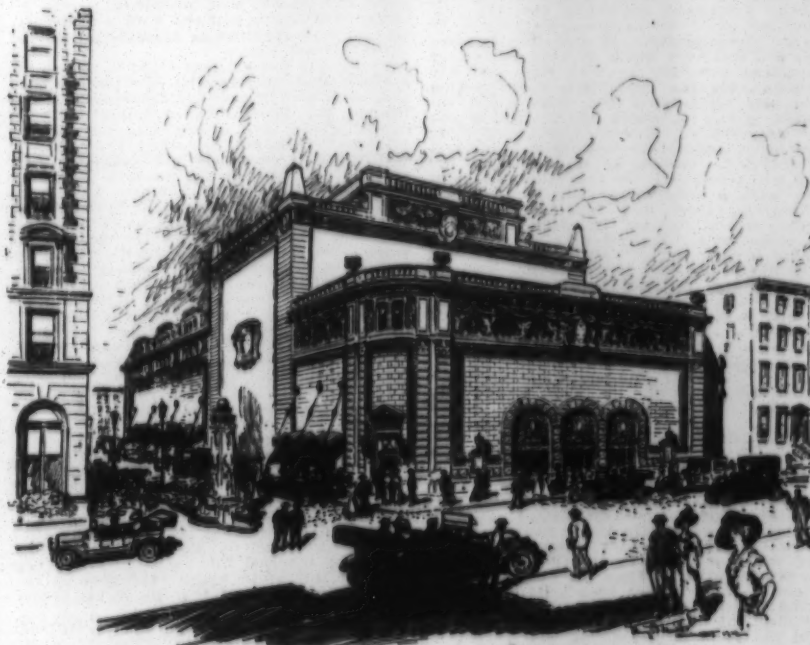
Charlotte Crawford, who is playing Mrs. Gibbs in *What Happened to Mary?* tells a favorite English club story that she brought over from her last visit to London.

A bobby crossing Regent Square one evening shortly after midnight heard violent splashing in the fountain. Approaching he descried a typical son of the Strand weighed down by his dinner and its accessories immersed in the fountain and trying to swim out with a high overhand stroke.

The officer, leaning over the fountain, fished his lantern in the face of the swimmer in a circle. Blinking up at it with a fatuous, alcoholic smile, the swimmer cried: "Thank heaven, at last the lights of Dover."

Brieux is not expansive and not very gregarious. This disqualifies him, according to the theory fostered by the more ignorant among American newspaper editors, who believe that in order to amount to anything as a writer—whether for newspapers or the stage—a man must be exuberantly sociable with the temperament of a traveling salesman. We have quite a number of playwrights in America who are admirable salesmen—but barely three who are admirable playwrights.—LOUIS SHENWIN, in the November *Metropolitan*.

THE MIRROR corrects an omission by noting that the photograph from which the recent colored cover of Mr. Donald Robertson was made came from the studios of Moffet, Chicago, and the group picture for last week's cover and the portrait of Miss Florence Reed on this week's, from the White studio.



THE NEW BOOTH THEATER.

upon the musicians who proceeded to put us to sleep with the familiar *Berceuse* from Godard's *Jocelyn* the listeners in the darkness fell to wishing that they might see their own faces and listen to something lively.

Between each act the audience was enveloped in darkness, whether it wished it so or not, while the musicians absorbed all the light and appropriated all the chatter time. You simply had to listen, for a hush fell over the audience. There was no chance to think about or talk about *The Love Leash*. Maybe this was premeditated by the management. If so, the plan succeeded admirably. I did hear the couple behind me indulge in low conversation, or rather she did all the talking. She said, "What do you think! This is the third year Jenny's going to wear that coat."

"Really? You don't say?" He asked in tones of astonishment—real or feigned, I couldn't guess which.

The violins soothed one into a hypnotic state of "make your mind a blank now and listen to me." It was another low, romantic, beautiful air which would have sounded well while two sat on a vine-covered balcony with the sea below and the moon above.

"I'm going to have my skirt cut round," she confided, not possessing a poetic soul.

"Are you?" he replied.

More music, livelier, more inspiring.

"I just love baby caracul, don't you?" she asked joyously.

Just then Lee Kugel's head happened to get caught in the spotlight with the musicians and I became so absorbed in watching him try to take it out of the radiance that I never heard what he answered, but I feel sure he said that he does like baby caracul.

Isn't it a temptation when introducing two persons

**"Prunella" Opens Little Theater Season—John Mason in "Indian Summer"—First Night of Forty-fourth Street Music Hall—Other Events.**



Or "Love in a Garden," a Fantasy in Three Acts, by Laurence Housman and Granville Barker; Music by Joseph Moorat. The Little Theater, Oct. 28, Winthrop Ames. Director.

|          |                     |
|----------|---------------------|
| Prunella | Marguerite Clark    |
| Prism    | Marie Hamilton      |
| Probe    | Charles Haddock     |
| Privacy  | Winifred France     |
| Prize    | Ada St. Clair       |
| Prize    | Mrs. Kate de Beckun |
| Prize    | Lulu Martin         |
| Prize    | Edwin Cushman       |
| Prize    | William Byrle       |
| Prize    | Master Albert Jones |
| Prize    | Mrs. John Gilmartin |
| Prize    | Reginald Marlow     |
| Prize    | Gritha Lasky        |
| Prize    | Raymond Lockwood    |
| Prize    | Paul Gordon         |
| Prize    | Theodor Von Hill    |
| Prize    | Lorraine Collins    |
| Prize    | Heckie Gardner      |
| Prize    | Franklin            |
| Prize    | Mathison Coover     |
| Prize    | George Odell        |
| Prize    | Leslie Palmer       |

A fantastic little play of mixed mirth and pathos, subtle, vague—even elusive, yet atmospheric and artistic; fairly acted, handsomely staged, but on the whole exotic and of light fabric, a conglomerate of dialogue, pantomime and music.

The third act transpires within a garden, surrounded by a high and impenetrable hedge comprising the whole wide world for Frieda, who is a young girl primly brought up by three maiden aunts in utter seclusion and ignorance of what is going on beyond the gate. We fancy for a time that the events which take place were borrowed from the pages of "Grimm's Household Tales," but toward the end of the second act the authors sound a less fantastic note and bring us to the verge of tears.

Prunella hears occasional sounds of worldly joy beyond the hedges and is growing curious. The mummings have come to town, and by and by the merry band invade the secluded garden in their dancing motley, and while the three maiden aunts are slumbering Prunella is induced to join their revels. But the one person who interests her more than the others is the gay and thoughtless leader of the band, Pierrot. She kisses him, and that night, in the gloom of the moonlight, she sees the great world, the companion of Pierrot. An effort is cleverly achieved when the lovers appeal to the stone image of Krow of the fountain, and the figure comes to life and delivers a tribute to the power of love.

After three years Pierrot returns to the old garden. Part of the house is in ruins; only one of the aunts survives, and she turns the keys over to the new owner and sadly takes her departure, after hearing Pierrot tell how he lost Prunella, of whose fate he is now ignorant.

The gay, thoughtless Pierrot has returned to the scene of his first meeting with Frunella to do homage at the shrine of his love. He has changed. The memory of his lost love has awakened his conscience and endeared her to him more than ever. The once merry mummings come, too, but ragged, weary, hungry and dejected. Pierrot feeds and fetses them. Soon all is merriment again, laughter and song. Then Frunella comes upon the scene, tired and hungry, too. The gay scoundrels turn from her and pretend never to have seen her. They place a broom in her hand and tell her to sweep out the leaves. Alone in the night she turns to the stone image of the fountain, and Love promises to protect her. She falls asleep in the dry basin of the fountain. Here she is awakened at last by the distressed Pierrot wildly calling her name. Soon the lovers stand face to face and peace and happiness end the tragic interlude of their lives.

The work has little symbolic interest, and the literary quality is of uneven merit. Some of the really poetic passages alternating with forced and colloquial verse. Whether Mr. Glendinning was to blame or the way in which the character is drawn, Pierrot is not the sympathetic figure that he should be. A raise when he comes to the garden, exercising his theatric spells and circus devices on the pure mind of Prunella, afterwards abandoning her in fickle wantonness, his repentance in the third act excites but slight pity. Mr. Glendinning acted the part mechanically and with declamatory with too much monotony of voice. He also gestures too much and keeps his arms outspread to the annoyance of the onlookers. A part excellently played is that of Scaramel, Pierrot's wily servant, by Mr. Barlow.

By Mr. Shaw. Mrs. Clark presented an Italian child's figure and acts the early scenes with delightful naivete. In the line of refined ingenuities she has no rival on the American stage; she does not have to rely on her personality, for she is an intelligent, dainty actress, even if she is not quite able to express with equal sincerity in the later scenes the pathos of Prunella's life. An old querulous head gardener was remarkably well played by the excellent Mr. Sullivan. On the other hand, together with much forced vivacity the mummery, from Hawk to Coquette, denoted a good many amateur traits, while the three maidens

aunts, Prim, Prude and Privacy, were well played by their respective interpreters. Mr. Ames has supplied an exceedingly picturesque set, that of the old garden. The whole gives the impression of one of the old pastoral plays that were popular in their day at Versailles.

A, Comedy in Four Acts, by Hilda Johnson  
Young and Christy Mathewson, Lyric  
Theater, Oct. 23. Selwyn and Company,  
Producers.

|                 |                   |
|-----------------|-------------------|
| Copley Reeves   | William Courtenay |
| Funch Reeves    | Calvin Thomas     |
| Henry Jones     | Malcolm Williams  |
| John Buchanan   | Tully Marshall    |
| Shelva Marvin   | William Roselle   |
| Pittman         | Wallace Owen      |
| Chas Wayne      | Lois Knepp        |
| Sam             | Hal V. Day        |
| Al. Warren      | Galt Morgan       |
| Chas. O'Connell | Jack Johnson, Jr. |
| Mona Fitzgerald | Florence Reed     |
| Alice Tilton    | Lois Fisher       |
| Miss Squire     | Marian Ballou     |

The authors of this play were evidently encouraged in their work by the idea that the number of baseball enthusiasts among theater patrons is sufficiently great to warrant an effort in catering exclusively to their entertainment. If you like baseball you will feel very much at home in the atmosphere provided by The Girl and the Pennant, for the characters, stage setting and plot all reek of the little world enclosed by the big board fence. But, if you are an outsider, it would be better taste and more considerate both to yourself and to others to remain an outsider, for the plot will reach over the footlights and greet you with a familiarity that bespeaks old friendship, tried and true, slightly disguised maybe, but not sufficiently so to be unrecognizable. Instead of a horse or its jockey being dragged, so that the big event may not be won by the deserving hero, in The Girl and the Pennant we have the star pitcher made drunk again through the wicked machinations of his enemy. Of course the star pitcher can't pitch and so all is lost—but cheer up, the audience knows full well that the pennant will be won by his kind brother, who is only a pinch hitter, until his one opportunity knocks at his bat.

Brother Copley Reeves is the custodian of the family inheritance. He has been instructed by his father's will not to turn over the younger son's share unless the latter refrains from his customary drunkenness for six months' time. Copley has two opportunities to distinguish himself. Not only does he win the pennant, but he saves his erring brother's money by going out on odor while the brother is brought in from the other. Thus he can truthfully assert he has "never seen" Punch intoxicated during the six months' probation. Besides this he has the good fortune to win the hand of the young lady owner of the team, who inherited it from her father. In his love-making, too, he is a hero, for he unselfishly helps Punch in his suit, when to his surprise he learns that it is himself the lady-owner loves, not his brother.

The play moves on the alphabetical cognate of dramatic primitiveness—viz.: make your hero as white as he ought to be and your villain as black as he is. There are two villains in *The Girl and the Pennant*, for the manager of the team is quite willing to sell out to the other villain, the owner of the rival team, for the simple reason that he dislikes the idea of having a lady-owner for the Eagles.

The play has been well staged and is presented by an excellent cast, in which William Courtenay, Malcolm Williams, Tully Marshall, Calvin Thomas, Florence Reed, and Lola Fisher distinguish themselves.

Opera by Puccini. Century Opera House,  
Oct. 21.

|                                     |                  |
|-------------------------------------|------------------|
| Madame Butterfly, Cho-Cho San ..... | Ivy Scott        |
| Suzuki .....                        | Kathleen Howard  |
| Kate Pinkerton .....                | Florence Chaffin |
| N. Y. Pinkerton .....               | Charles Whittier |
| Sharpless .....                     | Thomas Chalmers  |
| Grave .....                         | Francesco Daddi  |
| Grave Yamadori .....                | Jerome Uhl       |
| The House .....                     | Alfred Kaufman   |
| Yakuside .....                      | Benjamin Ruben   |
| The Imperial Commissioner .....     | Hugh Schuster    |
| The Official Registrar .....        | Frank Mansfield  |
| Conductor .....                     | Carlo Nicolis    |

The Century Opera Company continues in its commendable efforts to give the public grand opera in English on an artistic as well as pretentious scale. Madame Butterfly attracted large audiences throughout the past week. The production was admirably done in every way by Miss Scott and Chobon. She sang a voice whose purity was at times thrilling. Her acting, too, was characteristic, though her personality is not quite ideal for the part. Walter Wheatley sang Pinkerton with a good deal of artistic energy and in an excellent voice. Mr. Chalmers gave a legere and characteristic impersonation of Sharpless and sang the part admirably.

**A Drama in Four Acts by Augustus Thomas; Criterion Theater, Oct. 26; Management Charles Frohman.**

|                 |                    |
|-----------------|--------------------|
| Frank Whitney   | John Mason         |
| Jim Ewing       | Harry Leighton     |
| Leonie          | Mary               |
| Doctor Allison  | Robert Hale        |
| Randall         | Wright Kramer      |
| John, Miss Lily | Maui Hamford       |
| Forrest Grambs  | Warner F. Richmond |
| Katherine       | Martha Hedmas      |
| Jane Boutell    | Amelia Gardner     |
| Jack Boutell    | Creston Hale       |
| Chauffeur       | Donald Clayton     |
| Detective       | Carroll Barry      |

Mr. Thomas's latest play contains a great deal of good writing about an inconsequential theme.

The unmistakable interest which the play inspires is more than half of it due to the good, strong, common-sense, half whimsical and philosophical, always penetrating, which drops from the lips of its protagonist. The types in this play do not vary in terms of strong contrast from the types we meet in *As a Man Thinks*, *The Witching Hour*, and other of the later plays from the author's pen. They are agreeable, human, common-sense individuals with prominent traits of either goodness or evil and with a charming gift for saying things in a somewhat different way from others.

if one has a consistent right to say so of a playwright dealing with the unmerciful conditions of our humdrum modern existence. Mr. Thomas has a delightful style—a delightful style of beguiling one's attention and stamping an interest on events which are intrinsically not dramatic and cleverly serve to conceal his lack of inventiveness. While it is literally true that there is not a dull moment in *Indian Summer*, it is literally true that the author does not once stir us out of the complacent state of reserved expectancy with which we watch the proceedings, the actions, and the comings and goings of his characters.

In the last play of Henri Bernstein in which Mr. Mason appeared, a young girl makes a categorical declaration of love to a man old enough to be her father. As in that instance, so here it is Miss Martha Hedman who makes a similar declaration to Mr. Mason. It is a highly charming effect, certainly in the form in which Miss Hedman assumes this reversal of form, nor did it fail of winning hearty applause.

The story is of an American painter, Frank Whitney, who has voluntarily assumed the odium of a liaison to shield an old friend named Harvey. There is an illegitimate son who grows up to young manhood, and in resenting an insult reflecting on his birth and on his mother, kills the man who insulted him, and escaping from prison attempts to wreak vengeance on the painter in the belief that he is his father and responsible for his dishonor.

The true facts are known to Mrs. Harvey, now a widow with only a daughter, Katherine. Katherine, who is ignorant of the truth, makes a serious attachment for the painter and makes a frank confession of her love to him, after breaking her engagement to a young lawyer. Through the latter by accident she learns that the man she adores is held responsible for the paternity of the illegitimate son, and the latter is shot by the police in a boisterous scene which disturbs the placid current of the story as he invades the painter's studio in the attempt to call him to account. Out of this muddle the plot emerges into a calm fourth act in which everything is cleared up and Katherine's innocent persistency is suitably rewarded.

The play has the benefit of an excellent cast. Mr. Mason gives a charming performance in the part of the painter, and Miss Hedman is delightful as Katherine. Mrs. Harvey and Jane Boutell, the latter the mother of the unfortunate step-brother of Katherine, are well played by Maud Hoxford and Amelia Gardner; and Walter Hale, Wright Kramer, and Harry Leighton are excellent in subsidiary roles, while the boy sustained an admirable interpretation at the hands of Creighton Hale.

An Innovation presented by Low Fields.  
Produced under the stage direction of  
William G. Stewart, of the New York  
Hippodrome, and Emil August, of the  
London Alhambra and Empire. Forty-  
fourth Street Music Hall; Oct. 27, mat-  
inee.

"A Glimpse of the Great White Way."  
The cast:

|                               |                     |
|-------------------------------|---------------------|
| Archib. Piccadilly .....      | Robert Ward         |
| Bertis Strand .....           | Lawrence Ward       |
| Miss Manhattan .....          | Frances Demarest    |
| Miss Churchmountain .....     | Milbury Ryder       |
| L'Abbaye Apache Dancers ..... | Dellaria and Louis  |
| Gus .....                     | Harry               |
| Jacques Serviette .....       | Emil Acoust         |
| Rastus Uptown .....           | Alexander and Scott |
| Onella Harlem .....           |                     |
| Pro .....                     | Schwartz Brothers   |
| Con .....                     |                     |
| Forest Casino .....           | Forest Hall         |
| Fritzi Lorie .....            | Fritzi Von Busing   |
| Hammerstein Harmony .....     | Arthur Albro        |
| The Snider .....              | Mado Mintz          |

**Sam Bernard in The Modiste Shop, a one-act comedy with music. The cast:**

|                                       |                 |
|---------------------------------------|-----------------|
| Leo Van Laubenheim .....              | Sam Bernard     |
| Maria .....                           | Lucina          |
| Clarence .....                        | Salina          |
| Clarence .....                        | Edith           |
| Ernest Panturel .....                 | Teddy Webb      |
| Nancy Panturel .....                  | Frances Demaree |
| Francis .....                         | Henry           |
| Madeline Summitt .....                | W. H. Hulse     |
| Helene .....                          | Virgil Lawrence |
| Helene .....                          | Hose Hulse      |
| Augusta .....                         | Lillian Howell  |
| Marquise de Calvados .....            | Ethel Russell   |
| Grand Duchesse Alexia of Russia ..... | Leah Robinson   |

**Carmen, ballet in five scenes. The cast:**

|                     |                  |
|---------------------|------------------|
| Carmen .....        | Madame Tortolado |
| Don Jose .....      | Arthur Albee     |
| Escamille .....     | Paul Hayes       |
| Emma .....          | Milbury Hayes    |
| Lillas Pastia ..... | Marco Maxine     |
| Old Gypsy Hag ..... | Bert Danialson   |
| Algonall .....      | Nicolas Cantor   |
| Masetti .....       | Agnes Halner     |
| Rosetta .....       | Pearl Franklin   |

The production at the Forty-fourth Street Music Hall, presented under the general description of "an innovation," needs, most of all, the blue pencil. As seen at the matinee premiere, over four hours are occupied in striving for the European atmosphere. Twice, the music hall really succeeds, but at other times it does not get much beyond conventional vaudeville and musical comedy.

The programme started with the juggling offering of the Agourds, who are greater in number of performers than in accuracy. Forest Huff and Fritz Von Busing introduced a vocal specialty, the best of which was Mr. Huff's well sung "Pagilaect" number. Then the first real hit was scored by The Broken Mirror, in which one entertainer moves about in front of an empty frame, while another duplicates every motion from behind, the resultant effect giving the appearance of a mirror's actual reflection. The pantomime is done faultlessly and with much humor. The Broken Mirror is a striking novelty. Alexander and Scott, burlesque artists, who feature an impersonation of a dusky belle, preceded Miss. Mado Minty in her offering, The Spider.

the Spider. Mlle. Minty scored the other big hit of the performance. A huge web stretched across the stage, while in its heart, sister and watching, is the spider (Mlle. Minty). As moths flutter by, the spider moves about with supple agility and grace, striving to fascinate them into the web's deadly meshes. The Spider is a distinct novelty—it holds, as does The Broken Mirror, the Continental music hall flavor—and it is done with dainty and bizarre prettiness as well. The Ward Brothers presented their popular vaudeville English chappie turn, which registered solidly. These acts are strung together in a rather aimless—and witless—way, the Wards and Miss Demarest, acting as guides, from scene to scene. Bernard's contribution, *The Modest Shop*, proved to be a tabloid of the Blossoms Robyn's All for the Ladies. Mr. Bernard holds the stage every moment and, although there is too much of him, he has some funny moments.

After the intermission, Tortajada, the Spanish entertainer, gave several songs. The audience did not appear to take to his aggressive personality. Billy McDermott came in his monologue and travesty of Sousa. His position was a bad one, and only a very few laughs registered. Wilbur Mack and Nella Walker—the originators of the "dilatation" chatter turn—followed Mr. McDermott. In spite of their lack of peace, they were accorded a decidedly warm welcome and caught one of the hits of the performance.

Following an announcement that Mile Boiero will ill and that Tortajada had volunteered to fill her place as the cigarette girl of Seville the ballet, Carmen was dropped. It is simply a pantomime in five scenes of the Bizet opera, sans real dancing as well as singing. Imagine a motion picture of the opera and you have the impression caught by the theatergoers who waited for the final offering of the long performance. The "ballet"—it is really a pantomime—should be speedily eliminated

The whole programme needs rearrangement, with The Modiste Shop as a possible finale. The musical director did not appear to be in touch with the artists at the premiere, and the spotlight man gave the impression that he had never attended a rehearsal. The back-stage din during acts in "one" should be stopped.

If the Forty-fourth Street Music Hall is to be a success, it will be with truly Continental novelties as The Snider and The Broken Mirror, with a mingling of good vaudeville such as are offered by the Ward Brothers and Wilbur and Mack.

**GRAND OPERA HOUSE**—The offering at the Grand Opera House this week is *May Irwin in Widow by Proxy*. This comedy is particularly suited to the irresistible comedienne and is by many considered the best vehicle Miss Irwin has had for many seasons. *Widow by Proxy* was last seen at the Geo. M. Cohan Theater where it ran

for many months to large patronage. The company in the play on Broadway is employed without a change.

**WEST END.**—Her Own Money, by Mark Swan, is here this week direct from the Lyric Theater. Julia Dean plays the leading role and her support is practically the same as it was when the piece played downtown. Matinee to-day and Saturday.

**BRONX OPERA HOUSE.**—Edmund Breece in The Master Mind, supported by the Harris Theater company, which included Francine Larrimore, Arthur S. Hull, Dorothy Rosemore, William Riley Hatch, Frank Allworth, Celine Kirk, Walter Allen, Archie Curtis, Sidney Cushing, and John P. Dougherty, is this week's attraction.

### KEITH GETS PALACE

The B. F. Keith and United Booking interests have taken possession of the Palace Theater, built by Martin Beck and conducted as a high-grade vaudeville house. The change went into effect on Monday.

### DRAMA PLAYERS OPEN

Begin a Tour Which Will Take Them Into Chicago

**POUGHKEEPSIE, Oct. 28 (Special).**—Donald Robertson and the Drama Players, whom he has organized for another season of standard plays, appeared here last night at the Collingwood Opera House. It was their first appearance this year, the beginning of a limited tour, after which they will go to Chicago for an engagement. The play given here was The Learned Ladies, Moliere's comedy, which proved the most popular play in their repertoire both in New York and Chicago.

Mr. Robertson played Chrysalis once more. Others in the company were: Maurice Sylbert, Douglas Ross, Fredric Karr, Albert J. Cassin, Stanley Blaman, Albert Barrett, Lance Burritt, Margaret Vryling, Viola Knott, Anna Titus, Olive Garnett, and Louise Wolf.

Mr. Robertson and the Drama Players are backed this year by Mrs. Harold F. McCormick, of Chicago.

### PROFESSIONAL MATINEE

German Players Will Present "Kasernenluft" for American Colleagues Friday Next

Acting on the suggestion of THE DRAMATIC MIRROR, Director Christians and his associates decided on Friday, after a conference with a Mission representative, to give a professional matinee of the stirring drama, Kasernenluft, now current at the Irving Place Theater, next Friday afternoon, beginning at 2.15. The play was presented in the West last season under Liebler management in English, under the title of In the Barracks. The German company contains a number of admirable artists, who are especially effective in German military plays such as the present, and who properly convey the spirit and atmosphere of the action.

### TO TEST CIVIL RIGHTS LAW

Negro Refused Admission by "Movie" Manager Under Plea of "Full House"

Former Assemblyman Fred G. Strekle, of New Jersey, proposes to ascertain whether the Civil Rights law, passed by the State Legislature in 1885, may be evaded by a subterfuge.

As attorney for a Newark negro, who with his wife and family were excluded from a moving picture house on the ground that the theater was "full," when, they allege, money was accepted from white persons and they were passing into the show, he took steps, Oct. 25, to appeal a judgment given by Judge Mahon in the First District Court of Newark in Sims's suit to recover \$500 from Isaac Boyland, owner of a picture theater.

The court ruled against Sims on the admission that Boyland gave the "full house" reason for exclusion regardless of what might have been the actual number of persons present.

### "THE MADCAP DUCHESS" NOV. 11

The Globe Theater in New York will house the H. H. Frazee production of Victor Herbert's new operetta, The Madcap Duchess. Ann Swinburne will have the titular role. Others in the cast will be Glenn Hall, Josephine Whittell, Francis K. Lieb, Peggy Wood, Gilbert Clayton, Russell Powell, Edmund Mulcahy, David Andrada, Henry Vincent, Herbert Ayling, Herman Holland, and Percy Helton.

### RECEPTION TO DR. LUDWIG FULDA

Dr. Ludwig Fulda, one of the leading German playwrights, author of The Lost Paradise, The Sisters (played by Margaret Anglin), Our Wives, presented by Henry Kolker a year ago, Robinson's Island, and other well-known plays, will be tendered a reception by the German Social Scientific Society at the Hotel Majestic at 8.30 tomorrow evening. Dr. Fulda will speak on "Berlin and German Intellectual Life."

### WILLIAM GILLETTE TO RETURN

A drama of American politics, written to order for Charles Frohman by an American author has tempted William Gillette to reappear upon the stage, from which he has been absent for almost two years. It is said he will probably be seen in New York this Fall, or certainly in the early Spring.

## The PUBLICITY MEN



Wills, N. Y.  
CATHERINE LEE.

The press work for the Robert B. Mantell company is in the hands of Clarence J. Bullett.

Victor Leighton is doing publicity work outside of Al. Woods's offices for a baby girl that came to his house recently.

Pete Cavanagh, who was ahead of an attraction called The Dream Maiden, has returned to this city. It is said that he lost all trace of his own show.

David H. Wallace, recently of THE MIRROR, is two weeks in advance of Donald Robertson's Drama Players. He goes to Chicago and probably then West to the Coast. The one-week man is Harry Wigley.

Matter announcing the coming of The Pleasure Seekers to the Winter Garden, says that there will be "an orchestra of twenty-eight and thirty stage hands will handle it."

"Yours Merrily" John Rogers is over with the Tanguay show. His place with A Romance of Billy-Goat Hill has been taken by H. H. Hancock.

Eddie Dunn left New York last Wednesday to be in advance of George Cohan up in the New England section, where the American flag was waved for nearly the first time.

Edward F. Gillice, who used to handle publicity for the New York Academy of Music, is now back with Willard Holcomb doing work for the Kinecolor. Eddie had a lot of space in the New York American the other Sunday, some more in Town Topics, and then some in the November Strand.

Wells Hawkes, long prominently connected with the theater in various capacities, mainly as press representative and more recently with the Ringling Brothers' Circus, has returned to his old home in Baltimore, where he is identified with the Mail Company, Inc., as managing director.

On account of the "hero spirit" in At Bay, the Shuberts announce that they will admit free to the performance on Monday night, Nov. 3, any man or woman who comes to the theater wearing a genuine medal of heroism. Medals of the Fire Department or the Police Department or the Carnegie variety are not barred.

Eddie Pidgeon is still on the job at the Jardin de Danse atop the New York Theater roof, to wit the following: "William Morris will give complimentary tickets to any woman over sixty and any man over seventy-five who wishes to see Colonel Marc Diamond and Madame Arina De Le Ware, the octogenarian turkey-trotters, do the modern ball-room dances."

The smoke curled placidly upward from Leander Richardson's cigar the other day when he read a dispatch from Chicago saying that Kiss Me Quick, presented there with music, was being received very, very well. He is even reconciled to the local closing of When Dreams Come True, for there were 1,740 people in the house at the final performance, and he is sure that the piece could have held out for some time to come and played to better business. "The West," says Mr. Richardson, with the confidence of a Daniel Webster, "is a large place and full of golden opportunity."

Fred A. Harding, ahead of Little Women, was in Findlay, Ohio, and strolled into the doorway of the Majestic Theater one afternoon. Merle's Cockatoos in a cage aroused no little interest among the crowd that swarmed into the lobby of the theater to see the birds. An old lady stood on the sidewalk and debated with herself and a companion, something like this:

"Of course I never go into a theater, but

I don't think it would be wicked if I stepped into see them birds."

We wonder what is going to become of the attractive paper for The Moon Maiden, the musical comedy that opened recently in Rochester and started out to tour central New York and Pennsylvania. A catch line on the printing recorded the production as the great New York, Boston and Chicago musical success. Of course it never saw those cities when they began using that printing, certainly not in its "Moon Maiden" form. This kind of advertising makes it more questionable than ever whether the line "New York success" means anything at all on the road, unless the news has been so widely heralded that it has filtered into every town.

Mr. Winthrop Ames's interesting general press representative doesn't know how or where THE MIRROR obtained her picture herewith. Frank Mitchell handled the press work very well, but apparently the Ames play contest proved too much of a nervous strain and he departed suddenly for Kansas City.

His successor in the Ames office is Catherine Lee, and it's well to note that the newspaper men who have been glad to drop in will continue to call. She is a charming young lady. Also she knows considerable about the newspaper and magazine game. When she graduated from Columbia University she began free lance writing and was remarkably successful. Two years ago she accepted an offer to become press agent for Fritz Scheff in Nightbirds. The comedy proved a failure that season, but Miss Lee was a distinct success. This past season, except for the time she has spent in Paris, she has been press representative for Elizabeth Marbury and manager of the color conferences and other amusement enterprises.



It was one of the little ironies of life that Madam President should be held a few minutes at a last week's performance because some gown didn't come in time. Yes, Fannie Ward does wear a gown in one of the acts.

On every programme in the New York theaters, immediately above the cast, is now printed in black type a notice signed by the head of the fire department, as follows: "Look around now and choose the nearest exit to your seat. In case of fire walk (not run) to that exit. Do not try to beat your neighbor to the street."

The operetta, The Bizarre Princess, written by the former Crown Princess Louise of Saxony and her husband Enrico Toselli, obviously has not "caught on" in Rome, nominally because the book is childish and the music stale. That's what we are looking for—a childish book and stale music. Our producers will never let The Bizarre Princess get away from them.

Mr. Winthrop Ames's bevy of affable young lady treasurers in the box-office of the Booth Theater—for Mr. Ames has made this concession to the principle of woman's rights—were the unexpected recipients of a shower of roses the other night. A gentleman walked up to the box-office and inquired for the manager. It was then fifteen minutes after the curtain had gone up. "I had an appointment to meet my sister here" (sic), he coughed. "I brought her these flowers, but I guess she's left me in the lurch, and I feel like a nut carrying these things. Give them to the young ladies, won't you?" and he stuck the roses into the manager's hands.

I am not in the confidence of Mr. Arthur Hopkins nor authorized to speak for him, but I hope that he won't let the short-lived career of Evangeline get on his nerves. New York has need of artistic, enterprising, educated young managers like Mr. Hopkins, and I shall watch his next undertaking with acute interest. He may not be directly aware of it, but he has made a host of friends among playgoers, and his name has a commercial value because it has been associated with two highly creditable ventures. We can't allow Arthur Hopkins to go into hiding because one of his enterprises, however deserving from some points of view, did not realize his expectations.

Arnold Daly's present engagement to play the lead in General John Began will make his seventh appearance under Liebler management—if his artistic temperament allows him to remain until the premiere. He departed six times, but George C. Tyler still believes in Daly as an actor. The first time he engaged him was for You Never Can Tell and John Bull's Other Island. Later Mr. Tyler featured Daly in Candida and other Shaw plays. Daly then tried the one-act playhouse scheme, which is now bearing fruit at the Princess, but then it was a failure. His next appearance under Liebler management was in The Regeneration and His Wife's Husband. Later he was featured in The Pickpockets, and then he was twice in Madame Simone's company. Such is life with Arnold Daly.

Apropos innovations in the conduct of the

theatrical business, Henry W. Savage introduced one which was neither overlooked nor unappreciated by those hard-working artists whose function it is to chronicle the news of the stage world. Mr. Savage arrived home last Wednesday after a nine-week visit to Europe. That he simply liked away nine weeks on the Continent is unbelievable. As a matter of fact, so actively was he engaged in the pursuit of novelty that he visited seven metropolises in six countries within a period of eight days—but the statement that issued from his press department about the producer's journey was, in effect, "Mr. Savage is home again." The auricular membranes of an anxious public, tingling with the desire to record the items of the proclamation of triumphs about-to-be-achieved by every returning manager (maybe), for the nonce were allowed to go unutilized; for which, especially, a number of busy dramatic editors who are the mediums by which such proclamations reach the waiting public, was thankful.

To excuse himself for thus defying tradition and outraging convention, Mr. Savage says simply that it is possible that a number of the plans he has formulated for the season may never reach the stage of fruition; prospects, circumstances, and a thousand and one other things with which the theatrical producer is called upon to contend may make a change of programme necessary, and so he will content himself with telling what he is going to do when he is sure he is going to do it. From the lookout station this system appears to be tagged with wisdom, promising as it does a more serious consideration from everybody concerned, and the news publications in particular, for whatever the manager who adopts it may have to say concerning his producing intentions in the future.

THE UNION.

### THREE MORE FROHMAN REHEARSALS

The dates for the rehearsals of three forthcoming Frohman productions have just been announced. Dec. 8 has been named as the date for the first rehearsal of Maude Adams in J. M. Barrie's play, The Admirable One. The rehearsals will continue through her appearance in Peter Pan at the Empire, beginning Dec. 22. Jan. 10 is the probable date for the opening of The Adored One. Miss Adams's season will also include productions of Quality Street, The Little Minister, and the new Ladies' Shakespeare, this last being preceded by her appearance in the long-heralded American performance of Rosalind.

On Monday, Nov. 24, will begin the rehearsals of The Laughing Husband, a musical piece now running at the Lyric Theater in London, and to be produced for a run in Philadelphia early in December.

The final Frohman musical production this season will be The Girl on the Film, the rehearsals of which are scheduled to begin Dec. 22. For this piece a number of well-known English musical comedy people will be brought to this country.

### MINSTRELS ON SICK LIST

The family of Al G. Field arrived from Europe on the Kaiser Wilhelm der Grösste Oct. 14. Mr. Field had planned to meet them in New York city, but was detained with his company, owing to the illness of many of its members. A mild form of grippe, that affected many of the members of the company at the beginning of their Southern tour, developed into an aggravated form, and as many as twenty members were ill at one time. The infection spread to nearly every member of the company. The singers were the greatest sufferers. Nearly all the company have now fully recovered. Jack Richards, Paul La Londe, William Argall, and Mr. Field are still incapacitated. The excellence of their entertainment was greatly impaired, but the business was up to the capacity mark.

### MUSICAL EVENTS

Geraldine Farrar gave a notable concert of vocal to a large audience at Carnegie Hall, Saturday afternoon, and was received with great enthusiasm. Her selections included songs by Mozart, Beethoven, Gluck, Handel, Schubert, Franz, Tschakovsky, Mussorgsky, Massenet, Rubinstein.

Harold Bauer's piano recital Saturday afternoon at Aeolian Hall proved as event of much interest. He gave a remarkable programme of Bach and Beethoven.

### "INNOCENT SINNER" OPENS

On Nov. 3 at the Nixon Theater, Pittsburgh, Pa., F. C. Whitney will give the opening performance of the new musical comedy, The Innocent Sinner. The music, book and lyrics are by William Parker Chase, of San Francisco. The cast of fifty will include Alice Hegeman, Lella Hughes, James H. Sullivan, Mortimer Weldon, Diane de Aubrey, Anna Boyd, Charles Angelo, Bertram Marburgh, Elizabeth McAfee, Thomas J. Tempest, Wilfred Young, Royal Carter, Harry Lillford, and F. Van Buren. A short road tour will be followed by a New York opening at an early date.

### MUST ATTEND EARLY

Early attendance is indispensable at the presentation of Michael and His Lost Angel, by Madame Labadie, at the Berkeley Theatre, Thursday night of this week, as the opening scene which contains the raison d'être of the play, is an indispensable portion of the motive, and if not heard, difficulty is caused in understanding the nature of Michael Faversham's offense and his expiation.

ESTABLISHED JANUARY 4, 1879



# THE NEW YORK DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter  
**THE DRAMATIC MIRROR COMPANY**  
 HARRY A. WILSON, President  
 HENRY T. MUNCH, Sec'y and Treas.  
 FREDERICK F. SCHRAEDER, Editor  
 LYMAN O. FISKE, Manager

## SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.00; Canadian, \$3.50, postage prepaid.  
 The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carham and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Notes on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## "THE MIRROR'S" GROWTH

THE MIRROR is not given to boasting of itself; but at the risk of being accused of falling into a strain of self-laudation, it points with pride to the steady increase of its circulation and the rapid growth of its advertising patronage. For the past four weeks it has become necessary to add four pages to its regular edition, and in the issue of Oct. 15 more space was devoted to paid advertising than in any regular weekly issue for the past fifteen years. No special effort was made in that direction. It was a legitimate and spontaneous showing of appreciation on the part of advertisers for THE MIRROR as a wide-reaching medium dealing with the news of the theater and the moving picture industry. THE MIRROR, as recently testified to by Mr. JAMES WALLEN in *Printers' Ink*, makes no "trade offers" to get advertisers to patronize it. All business represented in its columns comes to it with a clear understanding of this.

## THE TRUTH OF IT

THE sudden collapse of a comic opera at one of the uptown theaters after less than a week, and the news, incidentally revealed, of the bad business done by sundry other similar works, is not astonishing. It merely emphasizes the fact that New York playgoers have been bored to the last degree of endurance by musical pieces which have no mortal reason for being in existence.

The art of libretto-writing presumes something more than the stringing together of a lot of preposterous situations. Even at that, we should pick no quarrel with the author if his situations had the virtue of novelty. The painful truth is that the complication is without interest, that nothing ever happens.

The public is asked to see the same old sticks dressed in uniform, the same row of imbecile maidens smiling their stereotyped smiles and stepping their stereotyped steps, the same old bag of tricks. It's all cut and dried. The hero is the same old hero, the star the same old monopolist of all bright things in the opera.

The particular work referred to is only a type of the class under discussion. It is neither better nor worse than dozens of others—if anything, it is better.

Our light opera producers select this colorless material under a complete misapprehension of what the public wants.

The public wants comic opera; it has always wanted it. It wants it now as much as ever. But it insists on some degree of originality in a book and the music. It is simply tired of the same old pattern. But when managers are offered a book and a score out of the beaten track, they either demur because it is different, or they flatly refuse to examine it at all. And that is the truth of the matter.

## ARTISTIC TEMPERAMENT

THE triple alliance of Lady CONSTANCE STEWART-RICHARDSON, GERTRUDE HOFFMAN and Mlle. POLAIRE as a joint constellation to dazzle the vision of vaudeville audiences is about to disrupt, we hear with some sense of pain and regret. But this might have been foreseen. Each of these ladies has her own little eccentricities. The list extends to a conflict of hours when supper shall be served, the time ranging from 6 p.m. to 6 a.m. Whether Lady CONNIE and Miss HOFFMAN were jealous of La POLAIRE for wearing a ring in her nose in memory of her pet pig, or whether it was that Lady CONNIE insisted on having all the windows lowered in the car while she took her physical exercises we know not. Perhaps Lady CONNIE and Lady GERTRUDE envied POLAIRE for her ugliness. One never can tell. It seems to have been a Kilkenny cat-fight from start to finish, and things must have got severely on Lady CONNIE's nerves, for on Thursday she collapsed at an afternoon performance in Boston. With all due sympathy to the artist, we cannot but extend a little of it to MAURICE GRET, who tried to manage this temperamental trio, and, also, we are keeping some sympathy in reserve for the heroic press agent, whoever he may be.

MR. BENSON, of the Benson Players, in another column denies the statements attributed to him that New York is not mentally grown up sufficiently to appreciate his Shakespearean productions. In justice to him THE MIRROR takes pleasure in printing his letter.

**On account of Election Day holiday, Tuesday Nov. 4th, the issue of The Dramatic Mirror dated Nov. 6th, will be published on Nov 7th, one day later than usual.**

We are told that the Shubert Theater is practically sold out every evening for the farewell performances of FORBES-ROBERTSON. There are those who, remembering his former less fortunate engagements, will say that his present success is due to the interest inspired by a titled actor, just as was said last year that his success in *The Passing of the Third Floor Back* was due largely to the play. Mr. ROBERTSON's popularity cannot be due to both causes. The largest houses are the rule when he appears in *Hamlet*. That is the outstanding feature of his engagement. The truth is that the public will go to see Shakespearean plays if assured of seeing them presented by really distinguished actors.

## SPARKS

(From the New York Evening Sun.)

In the light of Mr. F. R. Benson's solemn excommunication of New York as a town unworthy of Shakespeare, of himself and of his players, a town given over wholly to cabaret shows, musical comedies and all manner of frivolity, it is curious to consider Mr. Henry Arthur Jones's recent estimate of London and indeed of England generally as a Shakespearean stronghold.

In a long letter to the *Times* of London the eminent playwright deplores the indifference not of the vulgar only but of Shakespearean scholars and men of letters generally to the theater, about which, as he observes, they "have the queerest notions." By way of showing exactly how the matter stands with regard to Shakespeare he offers the following "plain statement of facts," allowing the reader to draw his own conclusions with regard to the comparative taste and judgment of English and German audiences:

### LONDON.

Not a single Shakespearean performance promised for the whole season.

### GREAT BRITAIN.

(Provinces.) Perhaps two performances a week in some of the large cities. A few others in quite small out-of-the-way towns.

His own conclusion is that "Shakespeare on the stage in Germany is regarded in a wholly different way from the way he is regarded in England," and the condition of the Shakespearean drama in England is to his thinking nothing less than "a national disgrace."

Did it ever occur to Mr. Benson to think of the state of affairs in his own country when he dismissed New York so scornfully as a city which had failed to make itself "a theatrical center for things worth while"? In conclusion there is a certain consolation in the regretful admission of the *Saturday Review* that Mr. Benson has an unhappy trick of adapting his Shakespeare to the taste of the times, so much so that "we are afraid," it observes, "that Mr. Benson will hardly give to America much idea of what is going on in England to-day in the production of Shakespeare." So, perhaps, after all, we shall survive his righteous indignation.

## COMMENDS "THE MIRROR"

Editor DRAMATIC MIRROR:

Sir.—Your article, in a recent issue, on the atypical conditions in Canada was not only interesting but timely. If a few more theatrical papers would use the judgment shown by your own good selves in publishing articles of this nature, their circulation statements might show surprising increases in totals.

Most truly,  
 EDDY ADVERTISING SERVICE, Ottawa, Oct. 28.

Bishop Osborne, of the Springfield, Ill., diocese, preached the annual sermon for the Actors' Church Alliance, of which Ben Greet is the president. The services were held Sunday evening at the Little Church Around the Corner.

## EDITOR'S LETTER BOX

J. JENNINGS.—Address Mr. George M. Cohan, Cohan's Theater, New York.  
 LEO H.—Address manager of Chestnut Street Theater, Philadelphia.

CONSTANT READER.—Read THE DRAMATIC MIRROR for information you desire.

WILSON WALLACE.—For information you ask address Dixie Hines, 1402 Broadway, New York.

E. D.—Cannot answer your inquiry regarding Miss Mathison just yet. Perhaps it will shortly be announced in these columns.

A CONSTANT READER.—Theodore Friebeus is engaged to play the leading male part in *A Modern Girl*, which the Shuberts will shortly produce.

A. M. R.—No. 2, Sidney Booth is now rehearsing with Madame Kalich in her new play, *Rachel*. His brother, Junius Booth, committed suicide in England the latter part of last December.

N. M. D.—1. May Vokes appeared in *The Flirting Princess*, played the Dutch Girl in *My Friend from India* and the Slavey in *A Knight for a Day*. 2. There is an actress by the name of Jane Cromby.

JOHN C. KING.—The Boys of Company B was first produced at the Lyceum April 8, 1907, in New York. The Pit was first produced in New York at the Lyric Feb. 10, 1904.

OLD TIMER.—1. Letter addressed to anyone and all the managers you mention at New York city will reach its destination. 2. Look up advance dates within these pages for information regarding plays on tour. 3. Only the cowboy actor can answer this question.

X. Y. Z.—Theater is Anglo-Saxon; theater is French. The leading American dictionaries, the Standard, Webster, and Century, prefer theater to theatre. The French, who merely aspirate the last syllable, properly spell it theatre; but the authority of the original Greek, the best English, German and all the Teutonic tongues sustains our spelling.

## MR. BENSON DENIES STATEMENT

Editor DRAMATIC MIRROR:

Sir.—I do not understand why at the moment I am undergoing a somewhat unenviable notoriety in stage journalism, as I have never given utterance to the expressions attributed to me concerning either the New York theaters or the New York public. In fact I cannot remember having referred to them recently in any public lecture or press interview. I have not had the pleasure of being much in New York, but I have passed three or four very pleasant evenings in its theaters, listening to the work of my fellow-craftsmen, and I should be loath to be put in a false position in their eyes.

I have often said, and still hold that it is hard for any large modern city to be a suitable nursery or cradle for art, because of the ugliness and inhumanity of modern cities as we know them to-day, not, as I believe, as we shall know them to-morrow.

Yours truly,  
 F. R. BENSON.

CHICAGO, Oct. 20, 1913.

## CHARGES PIRACY

Editor DRAMATIC MIRROR:

Sir.—December, 1912, I sent a one-act play to an old agency to place for me. This agency produced this little farce of mine—they use my plot—the exact substance of me (I do not) changed the scene and the detail. The plot of the little piece has been described by the critics as unique, original, clever. It is an unusual plot, so coincidences is out of the question. I am entirely ignored in the matter. I copyrighted this little play in December, 1912. Have I not some right in this matter? Some redress? The little piece was given a prominent part in the (I think) Keith Circuit.

I have been a reader of your paper for over ten years. I'd like you to print this if you please, and answer me. Read plot of the play in your paper, then saw it myself in Baltimore last week. Wrote them—no reply.

Yours very truly,  
 V. WAREFIELD.

WASHINGTON, D. C., Oct. 20.

Your redress lies in an immediate action before a United States Commissioner, if you can establish the facts you state in your letter, and you can not only recover damages, but proceed with a criminal prosecution against the producer of your sketch and the agency, provided the latter was guilty of connivance.—Ed.

## TEACHER OF SINGING

Oscar Leon, the well-known teacher of singing, is giving during the coming season several courses of instruction which should be of especial interest to professional singers. Among the subjects to be treated are the analysis of themes from the classic songs, operas, and oratorios; tonal and dramatic phrasing; expression, interpretation, and dictional phonetics. Particular attention will be paid to breath control, the development of tones (voice building), and also to correcting the various defects and bad habits acquired by the improper employment of the vocal organs.

Years of training under such masters as Lamperti, de Reszke, and L. Lehmann have given Mr. Leon an equipment for teaching the art of singing possessed by few. His achievements in the field of composition also are notable. One beautiful song is dedicated to Madame Emmy Destinn as a result of her expressed admiration for it.

Mr. Leon's studio in Acolian Hall is a delight to the artistic eye. He is always glad to meet any young singer needing the advice or guidance of a safe authority.

## Prominent Critics

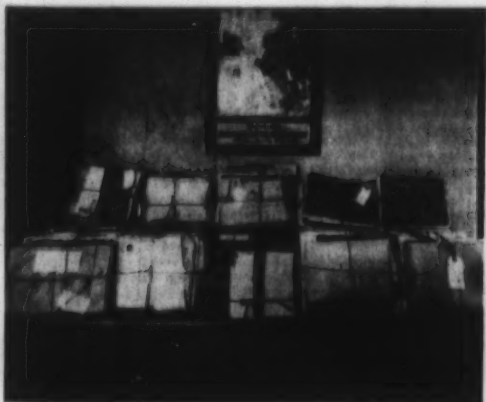
Mr. Charles W. Collins, dramatic critic of the Chicago *Inter Ocean*, is the particular pet of THE MIRROR's clipping clerk. Seldom a day passes that the editor fails to find a clipping from Mr. Collins's chatty dramatic column on his desk. With George Ade, James Whitcomb Riley and Frank J. Wilstach, he claims Indiana as his native State. He was born at Madison, November 19, 1880, but from childhood lived in Chicago. He was educated in the Chicago public schools and the University of Chicago, graduating from the latter institution in June, 1908, with the degree of Bachelor of Philosophy. Mr. Collins



J. Ellsworth Cross, Chicago.  
CHARLES W. COLLINS,  
Dramatic Critic Chicago *Inter Ocean*.

prepared for newspaper work by editing a college publication and then became a reporter on the Chicago *Record-Herald*, from June, 1908, to January, 1908, occasionally serving as understudy to the dramatic critic (James O'Donnell Bennett.) He was appointed dramatic critic of the Chicago *Inter Ocean* January, 1908, remaining until August, 1910. An interim of theatrical press-work followed, with Harry Askin, at the LaSalle Opera House (1910-11); with the Chicago Theater Society's company of Drama Players, (Winter of 1912); with Mort H. Singer for A Modern Eve and the Palace Music Hall, Chicago (Summer of 1912); with Wm. A. Brady for the Chicago engagement of Bought and Paid For, (Fall of 1912), etc. In other words, a "free lance" in theatrical publicity work. He returned to the *Inter Ocean* as dramatic critic November 24, 1912.

He is the author of "Great Love Stories of the Theater," a volume of studies in intimate stage biography published by Duffield and Company, New York City, and Werner Laurie of London, 1911. He is also a contributor of articles on theatrical topics and an occasional short story to magazines. Co-author with Addison Burkhardt of Taxi 4-11-44, a musical comedy scheduled for production by A. H. Woods this season. Clubs; Cliffdwellers and Press of Chicago. Unmarried.



Wills, N. Y.  
PLAYS RECEIVED ON LAST DAY OF AMER'S PLAY  
CONTEST.

## WALLER'S LUCKY STRIKE

"I WAS walking one day down Piccadilly," said Lewis Waller to a representative of the Sydney Theater, "when I met Oscar Wilde. (No, he had neither a poppy nor a lily in his medieval hand.) He took me along with him to one of the clubs—the Junior Travellers' it was—and said he had a play for me.

"At the time I had a good position in London as an actor, but was not a manager. In fact I was only making my way. Naturally I was surprised to hear the greatest dramatist of the day say he had a play for me. I may say that I was also rather flattered. I asked him to tell me about it.

"Wilde replied that first of all he must have £500 the next day before noon.

"Well, I had heard of such sums, but had never possessed anything like the amount he mentioned. But the chance of a play by Wilde steadied me. Any London manager, I knew, would give his ears for it. Wilde was then at the pinnacle of his celebrity.

"I said certainly I would get them, wondering at the same time not knowing in the least where it was coming from.

"We lunched together, and he told the story of the play. It was *The Ideal Husband*. I was fascinated by the outline he gave me of it. Then he began discussing the cast. He stated that he wanted Julia Neilson, Charles Hawtrey, Alfred Bishop, and several other of the most expensive artists in London.

"I said certainly I would get them, wondering at the time how it was going to be brought about.

"Now, about a theater," said Wilde.

"I happened to know that Tree was going on his first American tour, and that he hadn't found a tenant for the Haymarket.

"How would the Haymarket do? I asked the playwright. He said it would do very nicely.

"Then," I said, "I will secure the Haymarket."

"When Wilde rose to go I realized that I had less than twenty-four hours in which to find £500, a cast of London favorites, and secure a lease of the best theater in London.

"We shook hands, however, and I hailed a cab. I drove to the Haymarket, and saw Harrison, the manager.

"Have you let the theater?" I asked him.

"No," he answered.

"Then I want it," I said.

"For how long?"

"Fourteen weeks. I have a new play by Wilde, and am going to produce it early in the autumn."

"The theater was booked to me conditional on certain deposits to be made next day.

"Then I telegraphed half-a-dozen of the principal actors and actresses in London, asking them if they were disengaged for the autumn, and if so to keep themselves disengaged. I would communicate with them in the morning.

"Next I drove to Lincoln's Inn Fields, where I knew one of the principals in a big firm of solicitors. After waiting quite a while I finally gained admission. I didn't waste any time getting to business.

"I want £2000," I said, "and I must have a cheque for £500 before I leave this office."

"He said it was a tall order. What did I want it for?"

"I told him I had taken the Haymarket Theater, and had bought a new play by Wilde. What I then wanted was money to complete the transaction.

"He rang up one or two people, and got confirmation from the Haymarket Theater. Then he drew out an agreement as to the share of the profits his firm was to receive. I left with £500 and the required guarantee for the Haymarket people.

"Thus within five hours after meeting Wilde I had accomplished what seemed the impossible. In the meantime replies had come to my wires, and I was in a position to get the cast for which he had stipulated.

"Next day I paid the £500 to Wilde and carried the manuscript away. I next got a syndicate together, starting it with the £2000 I received from the lawyers. The *Ideal Husband* was a great success, and made a handsome profit for all concerned. Incidentally it launched me as an actor-manager in London. That was in 1895. I have been a London actor-manager ever since."

It chanced that the whirlwind dancer Anna Pavlova and Jessie Busley appeared on many a bill together on their tour of the Big Time in the West. Like many of us, the Russian danseuse conceived a torrid affection for the sharp-tongued little comedienne. The dancer's attentions interested, though they were not always convenient for the Miss Busley of the stiletto tongue.

One day, so at least says a member of Miss Busley's company who happened to be present, Pavlova whirled into Miss Busley's dressing room, balanced on her thousand-dollar-a-minute great toes and delivered an impassioned invitation to her "Cherie Jessie" to dine with her.

"My dear Pavlova," responded Miss Busley, "I wouldn't dine with the Virgin Mary to-night—not that I'm comparing you with her."

## Personal

ALLEN.—Since Viola Allen still has her country-wide popularity, there have been some inquiries as to why she had not appeared this season. The answer is that the Liebler Company, under whose management she continues, have several plays under consideration for her.

CASTLE.—Mr. and Mrs. Vernon Castle, who dance (sic), will soon be seen under the management of Charles B. Dillingham, this following a brief engagement in vaudeville.

CLAIRE.—Some of the predictions made by THE



VIOLA ALLEN.

Wills, N. Y.

MIRROR about the charming Ina Claire are coming true, for the demure little Washington girl has become the idol of London. It is doubtful if a newcomer to the London stage was ever accorded such unanimous praise from the critics as Miss Claire has received since she made her appearance at the Adelphi in *The Girl from Utah*. "Miss Claire is a most fascinating lady," says the *London Daily Mail*. "Her song and dance is the most distinguished number in the piece and her rendering of it, with the dainty use she makes of her hands, was really exquisite." The *Daily News* adds: "It is difficult not to be extravagant in praise of this young American actress. She has a strange and most refined individuality of her own. Graceful in her slightest movement, she dances divinely and, above all, she has that subtle national charm." "She was quite the success of the evening," comments the *Morning Post*.

COLLIER.—There is a rumor going around that Willie Collier is collaborating again, this time with Grand Stewart in a piece called *A Little Water on the Side*. Of course, Mr. Collier will star in it. He says he thinks it will be "a chaser." It is said he will appear in it after a short road tour in *Who's Who*.

FULLER-MELLISH.—The opening of *The Blindness of Virtue* at the Manhattan Opera House in New York brought about the debut of Vera Fuller-Mellish, talented daughter of a distinguished father, the latter being surnamed Fuller and the possessor of a record of many years on the boards with Richard Mansfield. William Morris selected the young actress from among fifty others who applied for the part.

HAMMOND.—Miss Dorothy Hammond, who in private life is Mrs. Guy Standing, has returned to the United States after an absence of several years. She is remembered here particularly for playing a refined type of young society woman, and THE MIRROR hopes soon to see her on Broadway in a congenial role.

WEHLEN.—Emmy Wehlen, who appeared for a time in New York in *Marriage à la Carte* and other musical comedies, is playing the title-role of *The Girl on the Film* at the London Gaiety.

Ben Johnson, who has been enacting the role of actor-manager in real life, in Denver, to the gratification of Denver, said things, wise and witty, before the curtain at the Tabor Grand where he put on *The Only Law*, fulfilling a contract which antedated by a few days H. H. France's purchase and rechristening of the play.

This is one of the wise ones: "A knowledge of hypnotic therapeutics should be the first requisite of every stage aspirant. Given that temperament, a good voice and opportunity and everything is possible. But the opportunity is the big noise. You've got to have a chance to show what you can do before you can prove your ability."

## THE CALLBOY

OF ONE ON THE ROAD.

She's far from faultless, no she writes.  
As, of course, I ought to know:  
And must I lie awake o' nights  
Wondering that it is so?

May, nay! Such news surprises not:  
I'll admit that it is true—  
One fault she has, a grievous blot,  
No absurdly needless, too.

For, if she wills, by bold assault  
I could end the blight some day;  
And would you learn this only fault?  
'Tis that she's so far away!

"Yes, gentlemen," proudly remarked the venerable stranger of solemn and distinguished mien, "I played with Henry Irving in *The Bells*."

"Ah," we exclaimed admiringly. "What did you play?"

"The bells," quoth he.

The cables have informed us that no less than five plays based upon the Abbe Prevost's magnificent story, "Manon Lescaut," are to be presented in Paris during the present season and that two of them have been secured already for New York production. It is regarded as a remarkable coincidence that five playwrights should have been at work simultaneously upon the dramatization of the same novel and still more amazing that all five products of their labors should be accepted for performance at very nearly the same time. Maybe there is something about the pathetic narrative of Manon that invites coincidence of effort on the part of dramatists. Anyhow I happen to know that the present is not the first conflict of authorship to arise in connection with this identical story. The circumstances, however, are quite dissimilar.

A bit more than ten years ago a leading woman, then more or less popular in this favored land, commissioned two promising young playwrights of New York town to make for her a dramatization of "Manon Lescaut" and there seemed every reason to believe that her personality was especially adapted to realize the character of the unhappy heroine. The young men already had to their credit a really successful farce and one of them had written a vaudeville sketch with a dash of real drama in it, a novelty at the time, which it was remembered as a large-sized hit and is still presented sometimes by the lucky team for whom it was made and who never have found its peer. Having done thus well in lighter vein and believing sincerely that there was something better in them, they seized eagerly upon the opportunity and spent every spare moment of an Autumn and a Winter in shaping a play from the abundant material of the book. And it came to pass that, in early Spring, the delightful actress accepted the finished drama enthusiastically, secured a backer and everyone concerned looked forward to a triumphant production when the next season blew along.

Just then did the former coincidence assert itself. Theodore Burt Sayre had evolved another dramatization of the same novel at the same time and it was put on that very Spring at Wallack's Theater with Herbert Keiley and Elsie Shannon, most admirable players both, hopelessly miscast in the principal roles. Whether because of this unfortunate choice of actors or by reason of the utter lack of inspiration and general debility of the adaptation, the production failed signally. The actress who had accepted the other version lost confidence, the backer ditto, the young authors likewise and, as I recall a private reading of their drama, our theatergoers lost something as well, for the play was never done here though I've heard that this ill-starred Manon Lescaut was presented successfully later on by the actress herself in Mexico, where the revolutionists revolve.

Not that all this is anything astounding, perchance, but it goes to show that coincident dramatizations of the novel in question are scarcely to be hailed as innovations.

An announcement fraught with deepest import is that of the redoubtable A. Toxen Worm, now impressing the press for the Hippodrome that certain erudite dogs were to be imported from Europe to assist his special officers in defending the public from the rapacity of ticket speculators. Such a proclamation, if made by an ordinary person, would excite no little attention, but emanating as does this from one who has made us aware that all Copenhagen snuff is not indigenous to New Jersey, from him who placed historic Elsinore on the theatrical map—it bursts upon our bewildered imagery with all the unbelievable impact of a ten-ton truck, fortuitously mitigated by the supernatural cleverness of an astral projection.

Through uncounted eons, managers, policemen, aldermen and other sociologists have wrestled vainly with the speculator problem. The majesty of the law has been put through all its paces, the valor of officers has been tested in undying glory, the brains of city fathers have reeled and tottered in unselfish meditation, but to no purpose. Gaily the speculator speckled on the dear public writhed, as ever in abject misery, and all hope was dead. But now comes Mr. Worm with the only plausible solution. It is dogs!

And what manner of dogs, you ask? You might presume that Great Danes would have enjoyed the preference, yet not so. The breed selected for this stupendous undertaking is none other than that of the Ayreshire terrier—a cross, as I infer, be-

tween a something-or-other and a something else—mysterious, cryptic, abstract, abracadabre. These fearsome creatures, diplomatically evading the laws restricting importation of contract labor, are to be secreted in the Hippodrome where Mr. Worm, recalling all the illustrious dog acts that vaudeville has shown and emulating the cautious courage of Captain Jack Bonavita, Mile. Adgie, Mile. Morella, Colonel Roosevelt and other famous "big game" experts, will himself enter their kennels, as Daniel of old braved the lion den, to personally instruct the new arrivals in the gentle art of detecting speculators. To the uninitiated this might well appear a task of ponderous difficulty; but Mr. Worm no doubt will make short work about injecting Police Headquarters ideas into canine intellects.

The detective terriers, I venture, will be educated to lay for any man carrying a galaxy of greenbacks, folded lengthwise and held unostentatiously between the fingers of the left hand, the only distinguishing characteristic of the genus speculator, as I believe. Their little brains bulging with this iridescent idea, the canine platoon will be unleashed in Sixth Avenue and heaven help any man who looks as if he'd ever had a dollar bill. The S. P. C. A. may deputize an officer to see that no one gives the dogs any bad money.

It would seem that the work of detection might be facilitated greatly if the speculators could be persuaded to wear about their persons a piece of raw meat or something of that sort to appeal to canine intuition. Mr. Worm might advantageously consult J. Knox Gavin who with Jennie Platt and a bull terrier entitled "Peaches" used to divert us in a series of gipsy sketches. "Peaches" who was no ordinary actor, concluded his portion of the entertainment by rushing on at the climax of one sketch, attaching himself to the seat of Mr. Gavin's stage trousers and making his exit in this attitude, preceded by Mr. Gavin in full cry. The secret of this most extraordinary exploit, I was informed, was a tempting morsel of meat carefully placed inside the gipsy trousers. "Peaches" knowing that the morsel would be his reward when the exit was accomplished. The garment in which a full set of very sharp dog's teeth were thus implanted had to be repaired after each performance. Once the sketch had gone famously all through a week and the manager declared a Sunday concert. Police vigilance was annoying just then, performers being notified, at the last moment on Sunday to appear in street clothes or evening apparel. Accordingly Mr. Gavin donned a brand new dress suit of which he was, pardonably proud and on went the act. "Peaches," however, was not informed of the change. Waiting in the wings for his cue, he must have remarked the ungracious attire of his fellow players but 'twas his not to reason why. Too late did Mr. Gavin realize the awful possibilities of oversight and a conscientious canine partner. The cue was unavoidable. "Peaches" heard it and rushed on, seizing upon the southern exposure of the new dress trousers with more than usual zeal and including the swallow-tails in the seizure. This particular part of the sketch never went better, yet the actor, after finally detaching the dog behind the scenes, resolutely refused to adopt Miss Platt's suggestion to keep it in the act. And the new suit was a wreck, the thought of which should offer valuable suggestions to Mr. Worm in his capacity as mentor to the Hippodrome's detective dogs.

"The word popular is often used," said the deep thinker, "when common were a term more applicable."

"Referring," we suggested, "to common names?"

"No," he replied, "to popular songs."

THE CALLBOY.

## STRONG CAST FOR "GUILTY MAN"

Success of Damaged Goods and other sociological and physiological dramas has led the *Medical Review of Reviews* definitely to announce the performance of *The Guilty Man*, said to be a dramatic protest against the laws that prevent the birth of illegitimate children. The first announcement was met with objection on the part of some of the backers of the idea of sex education through the medium of the stage, and in one or two instances, with resignation from the society.

The performance to be given on November 14, at the Lyric Theater, New York, will be made by a cast including Julian L'Estrange, John Barrymore, George Howell, Vaughan Trevor, George Lawrence, Lucia Moore, Mortimer Martin, and Albert Gallatin, and Emily Stevens in place of Miss Cowie.

In order to be present at the first performance, it is necessary to become a member of the Sociological Fund, the initiation fee being two dollars. All members are admitted free.

The story told in the play is that of a young man who becomes the father of an illegitimate child, and later, when that child, an outcast because of his illegitimacy, has become a criminal, is placed in the peculiar position, as public prosecutor, of having to prosecute his own son. The father admits that he himself is the guilty man.

## BENRIMO UNDERGOES OPERATION

A cablegram brings the information that Harry Benrimo has been ill in London but is on the way to recovery after undergoing an operation.

## WERBA-LUESCHER CRASH

Petition in Bankruptcy Filed by Creditors Pending Reorganization of Firm

With an alleged indebtedness of more than \$100,000, the well-known firm of Werba and Luescher has been declared bankrupt, according to involuntary proceedings begun against them by Alfred P. Hamburg, Frank Halinger and Hepper the wig man, last week in the United States Court.

It is said in the petition that Mark A. Luescher admitted insolvency of his partner and himself in a letter to Samuel Ferguson, attorney for Mr. Hamburg, saying that they had no assets with which to cover their debts. The creditors named are said to have begun the action in a friendly way in order to forestall adverse proceedings that would interfere with the intended reorganization of the firm. They declare themselves confident that all losses will be met, provided the young managers are given a chance to regain their feet. It was hoped that their most recent production, *Her Little Highness*, would solve the situation, but unsatisfactory business has removed that from consideration. The attorney for the creditors has stated that there will be no application entered for the appointment of a receiver.

Louis F. Werba is a nephew of Abraham Erlanger. In partnership Werba and Luescher produced a number of musical comedies of high quality. *The Spring Maid* is one of their productions. At one time they had four companies on the road. One company is still out, but it is said that it is not involved in the failure, as it is under other management. *The Rose Maid*, which was advertised as a sister of the other, played to good business, but its expenses permitted of only a narrow margin of profit. At various times Eddie Foy, Louis Mann, and Alice Lloyd have been under their management. Sweethearts, now playing at the New Amsterdam, is billed as theirs, but it is said that it is largely in outside hands. Christie Macdonald herself, who is starring in it, is believed to have a large financial interest. The bookings of Sweethearts will be fulfilled as announced.

On Friday three more creditors, holding claims against *Her Little Highness* company, Inc., filed a petition to have the concern declared bankrupt. The three creditors are Richard H. Reed, who has a bill of \$3,000; E. H. Hilsman, with a claim of \$2,000; and Henry Sinabau, who is looking for \$1,050. Each debt was for money loaned, according to the petition.

The three creditors claimed that *Her Little Highness* Company made a preferential payment of \$380 to the Commercial Trust Company while insolvent, and that it removed scenery, costumes, and stage accessories from the Liberty Theater following the collapse of the play, and then executed a chattel mortgage on the production to a creditor to prefer him.

## "THE HENRIETTA"

William H. Crane, Amelia Bingham, Douglas Fairbanks, and Patricia Collinge in Cast

THE MIRROR was the first paper to announce that a strong combination of artists, headed by William H. Crane, had been formed to appear in *The Henrietta*. As stated in last week's issue, the announcement that Willie Collier had been engaged to play *Bertie* the Lamb, the part made famous by the late Stuart Robson, was a little premature; but the combination between Mr. Crane and Amelia Bingham to appear together in the comedy has since been confirmed. Mr. Collier will not play *Bertie*, but Mr. Douglas Fairbanks will. Miss Bingham will have the role of Mrs. Oddyke, the widow, and Miss Patricia Collinge will appear as Agnes. The famous comedy has been rewritten and brought up to date by Messrs. Winchell Smith and Victor Mages. The tour will be inaugurated at Buffalo, Nov. 24, under the direction of Mr. Joseph Brooks. No New York date has been fixed at this writing.

The engagement of Douglas Fairbanks for the role of Bertie in the new *Henrietta* means the temporary abandonment of *Dollars and Sense*, in which Mr. Fairbanks was the featured player. The comedian is to play the Stuart Robson role by courtesy of Cohen and Harris, and meanwhile Porter Emerson Brown will condense *Dollars and Sense* from a four-act to a three-act play.

## BARTHOLOMAE ANSWERS SLAVIN

In the suit being brought by John Slavin against Philip Bartholomae for \$25,000 damages for an alleged breach of contract in which Slavin was removed as leading comedian of *When Dreams Come True*, the producer has filed an answer to the charge which he believes is sufficient for its dismissal. He declares that Slavin was given to excessive dissipation and was otherwise incompetent to act as star of the musical piece.

## "AFTER FIVE" ON OCT. 29

The Wagenhals and Kemper production of William and Cecil De Mille's play called *After Five*, produced on October 20 in Buffalo and given elsewhere on a short road tour, will be seen to-night at the Fulton Theater. In the cast are Forrest Winant, David Burton, Joseph Yanner, James Bradbury, Alfred Hickman, Jay Wilson, Jessie Ralph and Ivy Troutman. The play is in three acts and uses two set scenes. The production is made under the personal direction of Colin Kemper.

## AGAINST WICKED PLAYS

Efforts of Canadian Censor to Exclude Them from Dominion

Canada cannot bar out morally undesirable stage people, or performers in any play which has been held to be immoral. This is virtually the effect of a letter received recently by William Banks, Sr., Toronto's play censor, from W. D. Scott, Superintendent of Immigration at Ottawa, according to a Toronto exchange.

For some time past Mr. Banks has been in communication with the Ottawa authorities in an effort to work out a more effective system of ridding Canada as a whole, and Toronto in particular, of undesirable plays and players. He thought the immigration law as it stands was sufficiently strong to meet this purpose, but suggested that it might be reinforced by a more sweeping regulation which could be made by order-in-Council.

One section of the immigration law reads in part as follows:

"No immigrant shall be permitted to land in Canada who has been convicted of a crime involving moral turpitude."

Superintendent Scott evidently holds that there can be no action unless there is a previous conviction.

But there is another clause quite wide enough to cover the case, according to Mr. Banks's way of thinking. It reads: "The Governor-in-Council may, by proclamation or order, whenever he considers it necessary or expedient, prohibit the landing in Canada of any specified class of immigrants."

Says Mr. Banks: "I am now laying the whole matter in the hands of Colonel Sherwood, the head of the Dominion police. I am giving him all the facts at my disposal. When I wrote to the immigration authorities I offered to supply affidavits regarding certain plays and performers who may come to Canada—evidence which would, I think, be enough to keep them outside our borders. But the Ottawa authorities evidently think the law is not strong enough, and Mr. Scott says they have had legal advice on the matter."

There are some things on the stage which even New York will not stand for, and I would like to bar them at the border."

## REPORT PLAY PIRACY

Alleged Production of Six Plays Without Payment of Royalty in the West

A correspondent writes THE MIRROR from the West concerning the production of a number of royalty plays in a theater in Los Angeles, alleging that they have been given without due payment and hence carry on unfair competition with those houses whose honest management is unable to pay for recent pieces.

The offenders are named as Frank C. Eagen in the Majestic Theater Building, F. Wallis and Clyde McCoy, who are said to have given *The Bishop's Carriage*, *The Lion and the Mouse*, *Bought and Paid For*, *Green Stockings*, *Blue Bird*, and very recently *Cousin Kate*, without leasing them from the proper persons.

Inquiry at the offices of the agents handling the plays in question elicits the information that they are aware of unauthorized productions of royalty plays on the Pacific Coast, and have taken steps to obtain an accounting.

## WILL PAGE MAKES CHANGE

Will A. Page, who until the closing night of the Chestnut Street Theater, Oct. 18, had been the business manager of the Orpheum Players, has been engaged by Mrs. Jay for a similar position at the Little Theater.

Mr. Page has conducted many stock companies in various parts of the United States, has been business manager of Olga Netherole, Robert Lorraine, Richard Mansfield, Fritz Scheff, and Eleanor Robson, and press representative of the New York Hippodrome.

## EARL METCALFE DIVORCED

Earl Metcalfe, now leading man with the Lubin Manufacturing Company, Philadelphia, and formerly well known in stock companies in Cincinnati, Memphis, Indianapolis, New York, etc., was granted a divorce in Newport, Ky., Oct. 17, from Irene Metcalfe, known on the stage as Irene Douglas, now playing in stock at the Grand Opera House, Brooklyn. Mr. Metcalfe charged desertion and incompatibility of temper.

## "NOWADAYS" IN NOVEMBER

George Middleton's play *Home Ties* that was announced some time ago as having been accepted by Cohen and Harris, is now scheduled for production late in November under the title *Nowadays*. It is said that the first title was set aside out of courtesy to another author who had already used it. The play deals with a phase of the woman question that the producers believe has never before been given on the stage.

## NATIONAL FEDERATION NOTES

The season's activities of the National Federation of Theater Clubs, Sydney Rosenfeld, president, began on Sunday evening, Oct. 19, when a meeting was held at the studio of the director, Philip Schmand, in the Lincoln Arcade. The business of the meeting was mainly in planning activities for the season 1913-14. It is said that the organization will produce a new play by one of its members at an early date.

## BENJAMIN STEVENS DEAD

### General Manager of Klaw and Erlanger Stricken at His Home After an Automobile Ride

Benjamin Stevens, general manager for Klaw and Erlanger, died suddenly of a stroke of apoplexy as he entered his home, No. 205 Central Park West, at 4 o'clock on the afternoon of Oct. 23, just as he returned from an automobile ride. He had occupied his desk in the offices of the firm in the New Amsterdam Theater Building most of the time that day. Although not in the best health for some weeks, Mr. Stevens's sudden demise came as a great shock to his friends, as it was entirely unanticipated.

Though in failing health recently, and absent from his office for a few days within the past few weeks, he nevertheless returned and continued his labors in helping at the preparation of several new productions.

Mr. Stevens's theatrical activities covered a long period of years and began prominently with the McCaul Opera company, of which he was manager for several years. Later on he became manager for De Wolf Hopper in Wang and several other comic operas. Then came a long association with Richard Mansfield, which lasted until he accepted the position with Klaw and Erlanger, for whom he managed The Billionaire, in which Jerome Sykes was starred. Since then Mr. Stevens has been in the New York offices of the firm, actively engaged with both the business and artistic ends of the big theatrical concern.

"Ben" Stevens was born in Bridgeport, Conn., in 1861. He married Miss Edna Brown, of Philadelphia, and is survived by that lady and their daughter. The body was taken to Philadelphia last Saturday for interment.

## MEMORIAL TO MRS. GILBERT

### Player Friends Invited to Dedication Next Sunday

As announced in a recent issue of THE MIRROR, the memorial window to Mrs. G. H. Gilbert, erected by her friends in the Bloomingdale Reformed Church, has been transferred to the Hamilton Grange Reformed Church, 149th Street and Convent Avenue, and it has been thought fitting to hold a rededication service, to acquaint the many contributors to the memorial and the profession in general with the new location, and to further honor Mrs. Gilbert's memory.

Raphael H. Weed, the chairman, writes: "This service will occur at 4 P.M. on Sunday, Nov. 2—All Saints' Day—and a special invitation is extended to members of the profession. The slogan of the Hamilton Grange Church is 'The Church of the Cordial Welcome,' surely a fitting home for the Gilbert window. An interesting programme, with good speakers and good music, is being arranged, and it is hoped that a large proportion of the players in the city will gather to show their regard for 'Grandma' Gilbert."

The church is situated at the northwest corner of Convent Avenue and 149th Street, and is best reached by the Broadway Subway to 145th Street station, or by Sixth Avenue "L" to 145th Street.

## CANADIAN COPYRIGHT

W. B. Lawrence Pays Damages for Unlicensed Production of "Servant in the House"

The long-pending state of friction on the copyright question between Canada and the United States promises to take a turn for the better, judged by a recent case in which the question of a copyrighted American play was the subject of dispute between the author and the Canadian producer of the play.

A test case arose over The Servant in the House, which had been produced at Winnipeg. Mr. Charles Rann Kennedy, the author and owner of the play, through his attorneys, Machray, Sharpe, Dennistoun, Locke and Crawley, brought an action against W. B. Lawrence, manager of the Winnipeg Theater, for an unlicensed production of The Servant in the House. The attorneys for both sides examined the status of the playwright thoroughly, and as a result Lawrence paid damages in settlement of the action and withdrew his defense.

A subsidiary question of interest arises in this connection. Mr. Kennedy, the author and owner of the play, is an Englishman by birth and a subject of the British Crown. Whether this operated in his favor in deciding the case is not announced. The important point at issue is whether American citizens are equally protected by the Canadian copyright laws with authors who are citizens of Great Britain.

## MICHAUD NEEDS NO LICENSE

The case against Albert Michaud, the restaurateur, for having no theatrical license covering the performance, The Hour of Mirth, which nightly seen at his place on Forty-second Street, was disposed of by Magistrate Levy in the Yorkville Court, Oct. 23, who ruled that no such license was necessary where a performance was a gratuitous incident to the serving of meals and is "an attraction that might obtain increased patronage in a center where competition is sharp, increasing, and persistent."

## NEW WICK OPERA HOUSE

Within the Law opened the new Wick Opera House at Kittanning, Pa., Oct. 21, said to be one of the most attractive theaters in western Pennsylvania.

## NEW YORK THEATERS.

### HIPPODROME

Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinees at 2. Best Seats \$1.

## AMERICA

1000 People | Increased Orchestra | 200 Horses | 50 Indians

SHUBERT THEATRE, 44th W. of B'way. Phone Bryant 6430.

Evenings at 8; Mats. Sat. & Election Day at 2

FORBES-ROBERTSON'S

FARWELL

Wm. GENTRUE ELLIOTT

in REPERTOIRE

39TH STREET 39th St., near B'way

Evenings, 8:10 Mats. Wed. and Sat. 2:30

AT BAY

With GUY STANDING and CRYSTAL HENNE

A New Modern Play by Extra Matinee

GEORGE SCARBOROUGH Election Day

Maxine Elliott's Theatre, 39th St.

Ave. Phone 1470 Bryant. Evenings, 8:30

Matinees, Wednesday and Saturday, 2:30.

The Most Powerful Moral Lesson Ever Staged

THE LURE

By GEORGE SCARBOROUGH

EXTRA MATINEE ELECTION DAY

BOOTH THEATRE

40TH STREET, WEST OF B'WAY

Evenings, 8:15—Tele. Bryant 6340

Matinees Thursday and Saturday at 2:15

Arnold Bennett's Brilliant Comedy

The Great Adventure

Extra Mat. Election Day

HARRIS

42d St. West of Broadway.

Evenings, 8:30. Matinees,

Thurs. and Sat., 2:30.

New Era Producing Co., Inc., Lessee and Mgr.

The Love Leash

A New Comedy by Anna Steese Rich-

ardson and Edmund Breeze

GRACE FILKINS

AND A SUPERIOR CAST

Phone 5104 COMEDY 41st St. E. of B'way

Bryant Matinees Tuesday and Saturday 2:15

Beg. WED. EVG., OCT. 29th, at 8:15

AN ORIGINAL COMEDY

THE MARRIAGE GAME

By ANNE CRAWFORD FLEKNER

LYRIC 42d St. West of B'way. Phone

5216 Bryant. Evenings 8:15. Mat-

inees, Wednesday and Saturday, 2:15.

THE

Girl and the Pennant

By Rida Johnson Young and Christy Mathewson

Extra Matinee Election Day

44th Street 44th St. W. of B'way

WALL Phone, 7202 Bryant

A GLIMPSE OF THE GREAT WHITE WAY

Evenings, 8:15; 2c. to \$1.50 SMOKING

DAILY MATINEES, 2c. to \$1.50 ALLOWED

SAM BERNARD & CO. OF 50

Made Mitty - Tortajada - August & Company

Carman Ballet and 100 with Solero

Schwartz & Co. Hoff & Von Busling

Berkley Theatre 44th and 5th Ave.

Evenings at 8:15.

Mme. LABADIE

presenting Oct. 30

Michael and His Lost Angel By Henry Arthur Jones

November 4

The Three Daughters of M. Dupont By Brieux

November 6

TOMORROW By Percy Mackaye

MISS PASTORI IN ENGLISH

Heloise de Pastori, who sang the role of

Rosalind in The Fiedermaus when that de-

lightful Strauss operetta was seen last

season at the German Theater on Irving Place,

will assume the same role in English in

The Merry Countess under William A.

Brady's management, opening with the com-

pany in Denver this week. Josie Collins

was last seen in this part in New York.

## NEW YORK THEATERS.

### EMPIRE

Broadway and 40th Street. Evenings, 8:10; Matinees, Wed. and Sat., 2:15.

CHARLES FROHMAN . . . . . Manager

CHARLES FROHMAN PRESENTS

Ethel Barrymore

IN A NEW COMEDY

TANTE

By C. HADDON CHAMBERS

GARRICK 15th St., near Broadway.

Even. 8:15. Mats. Wed. & Sat. 2:15.

Charles Frohman, - Manager.

CHARLES DILLINGHAM presents

FANNIE WARD

In the Palais Royal, Paris, success

MADAM PRESIDENT

with an exceptional cast.

CRITERION Broadway & 44th St.

Even. 8:15. Mats. Wed. & Sat. 2:15.

Charles Frohman, - Manager.

CHARLES FROHMAN presents

JOHN MASON

In Augustus Thomas' new play

Indian Summer

GAITY B'way & 45th St. Tel. 210

Bryant. Evgs., 8:15. Mats. Wed. & Sat. 2:15

Klaw & Erlanger, Managers

COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

NEARLY MARRIED

With BRUCE McRAE

CORT THEATRE 48th Street

Just East of Broadway

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 40

Evenings, 8:30; Matinees, Wed. and Sat., 2:30.

OLIVER MOROSCO Presents

LAURETTE TAYLOR

In the Comedy of Youth

PEG O' MY HEART

By J. HARTLEY MANNERS

H. H. FRAZER'S 45th St., West of B'way.

Tel. 23 Bryant.

Evenings at 8:30.

Mats., Wed. and Sat., 2:30.

THEATRE

The New Era Producing Co.

(Joseph P. Dickerton, Jr., Man. Director), presents

The New Musical Comedy.

ADELE

By JEAN BREQUET and PAUL HERVE

With an Exceptional Cast

WILLIAM A. BRADY'S

PLAYHOUSE

48th St. East of B'way. Phone 2628 Bryant

Evenings 8:30 Matinees Wed. and Sat. 2:30

THE

Family Cupboard

By OWEN DAVIS

Extra Matinee Election Day

Direction WILLIAM A. 48th St. Theatre, Just

East of B'way.

Phone 178 Bry't.

Evenings, 8:15; Mats., Thurs. and Sat., 2:15.

Thursday Matinees, Best Seats, \$1.50

A Potent Drama in Four Acts.

TO-DAY

By GEORGE BROADHURST

and ABRAHAM S. SCHOMER.

Extra Matinee Election Day

## NEW YORK THEATERS.

### KNICKERBOCKER

B'way & 34th Street. Evenings at 8:15. Matinees, Wed. & Sat. 2:15.

Charles Frohman, Klaw & Erlanger, Managers

CHARLES FROHMAN presents

DONALD BRIAN

In the New Musical Play

The Marriage Market

LYCEUM 45th Street, near Broadway

Evenings, 8:30.

Mats. Thurs. & Sat., 2:30

Charles Frohman, Manager

CHARLES FROHMAN presents

GRACE GEORGE

In J. M. Barrie's

HALF AN HOUR

Preceded by Stanley Houghton's

THE YOUNGER GENERATION

NEW AMSTERDAM West 42d Street.

Klaw & Erlanger, Managers

Evenings 8:15. Mats. Wednesday & Saturday, 2:15.

WILMA & LUDWIG presents

CHRISTIE MACDONALD

In Victor Herbert's New Operetta

SWEETHEARTS

Book by H. B. Smith and Fred de Courcy

Lyrics by H. B. Smith. Staged by Fred Latham

GEO. M. Theatre, B'way & 45d St.

Phone 395 Bryant.

KLAW & ERLANGER

Managers

Even., 8:15; Matinees, Wed. and Sat., 2:15

A. H. Woods offers

POTASH &

PERLMUTTER

An up-to-date garment, in three places, founded

on the famous stories from the Saturday Evening

Post, by Montague Glass.

ASTOR 45th St. and B'way. Phone 287

Bryant. Mats. Wed. and Sat.

COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

SEVEN KEYS

TO BALDPATE

Founded on Earl Derr Bigger's famous novel

BELASCO W. 44th Street. Evgs., 8:15.

Matinees, Thursday and Saturday, 2:15.

DAVID BELASCO presents

DAVID WARFIELD

IN

THE AUCTIONEER

REPUBLIC W. 42d St. Evgs., 8:30.

Mats., Wed. and Sat., 2:30.

David Belasco, Manager.

DAVID BELASCO presents

THE

TEMPERAMENTAL

JOURNEY

With LEO DITTRICHSTEIN

and Notable Cast

Eltinge Theatre West 43d St.

Phone 3450 Bryant

Evenings, 8:15. Wed. & Sat. Matinees, 2:15.

Wednesday Matinees. Popular, 50c to \$1.50.

The American Play Co. Announces

A New Play in Four Acts.

WITHIN

THE LAW

With JANE COWL as Mary Turner

By RAYARD VILLER

# NEWS OF STOCK PLAYS AND PLAYERS

## STOCK IN NEW YORK

**HARLEM OPERA HOUSE.**—The Grain of Dust, a play in four acts by L. E. Van Shipman and founded on the novel by David Graham Phillips, was very ably produced under the personal direction of Thomas J. McGrane at this theater Oct. 20-25. The entire company was provided with parts suitable to their talents, but special mention is due Lotta Linthicum, Ione McGrane, and Hollister Pratt.

A double bill is the offering this week. The plays selected are Sister Beatrice, Maurice Maeterlinck's modern miracle drama, and The Interloper, a one-act farce-comedy.

Sister Beatrice is a dramatic poem founded on the legend of the medieval church. A nun leaves the convent with her lover, and after she has gone the Virgin steps down from her pedestal and assumes her dress and likeness. Twenty years later the runaway nun returns to seek forgiveness.

This is the first presentation at popular prices of Maeterlinck's wonderful play. It was preceded by The Interloper.

**CRCIL BROOKER THEATER.**—The first stock presentation of Freckles was well received by large houses Oct. 20-25. This week Satan Sanderson is the offering.

**WADSWORTH THEATER.**—The Wadsworth Players presented Camille Oct. 20-25. The Blue Mouse is this week's production.

**HARLEM OPERA HOUSE.**—Ramsey Wallace has been engaged by Phil F. Nash to play the leading male role and made his first appearance in Sister Beatrice on Monday, Oct. 27. Mr. Wallace succeeds J. Malcolm Dunn as leading man.

**PROSPECT THEATER.**—The Call of the Heart, a new play by Leta Vance, is the attraction at the Prospect, Bronx, this week.

**ACADEMY OF MUSIC.**—Last week the stock company appeared in A Romance of the Underworld. Miss Priscilla Knowles and Corlie Giles appeared in the leading roles. Monday night was "country store" night at the Academy, and lots of fun was afforded the audience in the distribution of the various prizes. The company is seen this week in The Volunteer Organist, a four-act drama written by William B. Gray. Priscilla Knowles and Corlie Giles head a cast which has many players in addition to the regular company.

Owing to the above play being so well received, it will be given as this week's attraction.

## STOCK IN BROOKLYN

**GREENPOINT THEATER.**—The Ninety and Nine was well received by large audiences last week. Elevating a Husband is this week's offering.

**CRESCENT THEATER.**—Elevating a Husband was last week's bill. This week, The Grain of Dust.

**GOTHAM THEATER.**—The Only Son, Oct. 20-25. The Ninety and Nine, Oct. 27-Nov. 1.

**GRAND OPERA HOUSE.**—Over Night was given last week. The City is the attraction this week.

## OTTOLA NESMITH IN STRONG ROLES

The Arrive Stock company at the Fulton Theater, Lancaster, Pa., is staging a number of strong plays in first-class manner, and has an admirable leading woman in Ottola Nesmith. Her Salomy Jane and Peggy Adamson in A Butterfly on the Wheel are highly commended by the local critics. Others in the company are George Arrive, Gilbert Ely, Thomas Shearer, and George Bowman.

## MACK'S NEW PLAY

At the Utah Theater, Salt Lake City, for the first time on any stage, Men of Steel, a gripping story of political intrigue and police graft, in four acts, by Willard Mack, was recently produced.

### CAST.

John Thorne, the District Attorney. Willard Mack  
Martin Devereaux, the Political Boss. Howard Scott  
Dan Garvey, from Police Headquarters. Arthur J. Price  
"Blinky" Morris, a Police Stool Pigeon. William Chapman  
Tom Nelson, a Gambler. Frank Jonsson  
Harry Thorne, John's Brother. Arthur Morse Moon  
Edward Smith (Bushy). Walter B. Gilbert  
Butler, at the Thorne's. Gavin Young  
Bill Boy. Claude Howe  
Mrs. Bushy, Kate's Mother. Beatrice Meade  
Mrs. Arline Devon, a "Plant." Lillian Hambeau  
Chambermaid. Jane Griffiths  
Kate Thorne, John's Wife. Marjorie Hambeau

This play proved to be the strongest and best of the three new plays recently produced by Willard Mack, and when whipped into shape will be worth promoting.

## OMAHA ACTIVITIES

The stock company of the American is to be taken in its entirety, including Eva Lang and Con Hecker, the treasurer, to open O. D. Woodward's Denver company at the new Denham Theater. Florence Stone, of the Boyd organization, has concluded her engagement and has gone to her home at Los Angeles, Cal. The new leading woman is Emma Laurie. Last week the Boyd company moved over to the American Theater.

## LOUISE RANDOLPH

Louise Randolph, who recently was the leading woman of the Broadway Stock in Springfield, Mass., and whose position Nance O'Neil now occupies, is to appear with the Anglo-American Repertory company at the Fine Arts Theater, Chicago, during the early part of next month. The company will play an eight weeks' engagement and then go on tour, ending up finally in New York. Harmon MacGregor is also a member of the company.



THE ROBINSON CHILDREN, PROMINENT IN STOCK.

**THE ROBINSON CHILDREN.** Constance and Bianca, have been before the public for the past four years, having given of their best—and such a charming best it is! Time after time the little ones have been booked for stock performances and have joined on one rehearsal, playing their parts without hitch or prompting, much to the surprise of directors, who have looked upon such methods as little short of disasters. Stock managers are beginning to look forward to plays in which either one or both of these little ladies may be made prominent by their excellent portrayals of such parts as Anna May and Mary Ann in Salomy Jane, or the twins in Mother (which they have just finished playing at the Metropolitan Theater); or Constance may be

called upon to give her portrayal of the child in A Fool There Was, or Little Eva in Uncle Tom's Cabin, or Bianca may feature in Mary Jane in Mary Jane's Pa, or any one of several other parts in which they have been seen. Last season they were sent on tour with Mrs. Wiggs of the Cabbage Patch, and the year before were out with The Seven Sisters with Mr. Charles Cherry. Stock has claimed these two little ones because of their accuracy and naturalness, and their manners and studious habits have endeared them to every member of the many companies in which they have played—and there are few within a radius of three hundred miles who have not been more than glad to have "the Robinson Kiddies," as they are known.

## WIFE OF STOCK ACTOR KILLED

Mrs. Florence Mungiven, wife of Robert W. Mungiven, a member of a Providence stock company died last Tuesday apparently as the result of being run over by an automobile. Mr. Mungiven, whose stage name is Robert Jewett, is playing with the Homan company in Providence, R. I.

## CINCINNATI ORPHEUM PLAYERS

The Orpheum Players made a decided hit in their production and presentation of Fomander Walk recently. This was quite the most pretentious thing that has ever been done in the history of stock in Cincinnati and much credit is due Mr. Thuman and Karl Dietz, the manager and director.

## THE PEARL STOCK COMPANY

The Pearl Stock company recently closed an all-summer engagement at Vallamont Park, Williamsport, Pa. The closing week all three of the dailies gave lengthy editorials extolling the merits of the company, and Ernest Davis, president of the street railway company, whose park the company played, immediately signed it for next summer at a much more generous guarantee. On Oct. 8 the company opened an indefinite season at the Huntington, Huntington, W. Va., playing to capacity business. The opening play was The Third Degree. The roster is as follows: Alfred A. Webster, proprietor; Sam Freis, Edmund H. Flaig, Fred R. Strong, Charles Karmont, Oswald Gordon, John Goshrig, John Emmett, Leroy Fritinger, scenic artist; Aime Todd, Jr., business-manager; Misses Pearl Evans Law-

is, Eleanore Le Croix, Eva Scott Regan, Eleanore Flaig, and Perle Kincaid.

## STOCK IN OTHER CITIES

**Binghamton, N. Y.**—Armory Theater: The Stainach company, headed by Sara Perry and Harry Burkhardt, closed after a successful season's run.

**Atlanta, Ga.**—Edgar L. Darrell opened recently as leading man in stock at the Bijou.

**Reading, Pa.**—The war for popularity and patronage goes merrily on between the Orpheum Players at the Orpheum and the Calsmith Players at the Grand Theater. Both of these stock companies have put forth noteworthy efforts to portray the carefully selected plays in an able manner, and both have succeeded admirably. The Orpheum Players presented The Deep Purple, with Robert Hyman and Virginia Mann in the leads, while the Calsmith company essayed Louis Mann's comedy, Elevating a Husband, with Ernest Anderson in the role of Charles Sample and Marjorie Hurt as his wife, during the week of Oct. 13-15.

**Alpena, Mich.**—Good stock companies could make big money in this city, as there is plenty of work and lots of money in circulation. We have not had many attractions of late.

**Brockton, Mass.**—The Thompson-Woods Stock company gave a well-staged production of Just Out of College the week of Oct. 20.

**Fall River, Mass.**—The Lester Lonergan Players presented Sky Farm with great success. The company is playing to large houses. Over Night Oct. 27-Nov. 1.

**Salem, Mass.**—The Empire Stock gave a fine performance recently of A Butterfly on the Wheel. Ethel Clifton as Peggy was excellent, as was Henry Carleton as Colingwood and Don Hancock as Ellerdine.

**Seattle, Wash.**—At the Seattle Oct. 13-19 Kindling was presented in a realistic manner before large and capacity houses. Viola Leach interpreted the part of Maggie Schults with skill and effect. In the cast were Marie Baker, Audie Due, Dwight A. Beade, George Webb and other talent.

**Halifax, N. S.**—Academy of Music: The Academy of Music Players created great enthusiasm with their splendid production of The Hypocrites Oct. 14. Sidney Toler, Doris Woodbridge, Edmund Abbey, and Alice Baker were particularly praised.

**New Orleans, La.**—Emma Bunting and her stock company at the Dauphine are proving a big drawing card. Pretty Miss Nobody was the bill Oct. 12-18 and drew well. The Wishing Ring Oct. 19-26. The Gagnon-Pollock Stock company at the Lyric continues its successful engagement. Queen of the Convicts was put on Oct. 12-18, and the bill proved a thriller as well as a good drawing card.

**Providence, R. I.**—Springtime had its first stock production at the Empire week ending Oct. 25. Spits and Nathanson, managers of the theater, write us that they did an excellent week's business.

## NEW STOCK COMPANIES

Lindsay Morrison, who was in New York last week with excellent reports of Adeline O'Connor, his Lynn leading woman, announces a new stock company for Chester, Mass. It is to be hoped that a careful selection of plays and players will be made, that the new company may come up to the standard of the present Lynn company.

A newly organized company, with Edward Dunleavy as leading man, opened in Greenville, Mass., recently.

Oscar Cook, of Marion, Ind., has leased the Victoria in La Fayette. His company gave a good opening performance of Why Girls Leave Home last week.

Cecil Owens's new stock company will open at the Amphion, Brooklyn, the first week in November, and will be under the management of Steve King. Popular prices, an excellent company and first-class productions are promised. The new company will be called the Amphion Players.

The following are among the roster of the new Oak Park, Ill., Stock company, which opened Oct. 20 with an excellent performance of Our Wives: Al. McGovern, Ann Bert, Walter Poulter, Adelyn Bushnell, John Grey, and F. J. Klrke.

A new stock company opened in Truro, N. B., Oct. 20.

The Wallace Players opened at the Lyceum Theater, Toronto, Can., last week as a permanent stock company.

Roland G. Edwards has taken over the lease of the Broadway Theater, Bayonne, N. J., and is organizing a new stock company.

## MARIE CURTIS

Marie Curtis has left the Academy of Music to take a position with the Milwaukee Stock company. Miss Curtis was a very



Otto Barons Co., N. Y.  
MARI HARDI.

Mari Hardi plays once more the part of Josephine in W. A. Brady's *Bought and Paid For*. After spending the summer at her beautiful home in Switzerland, she expects to be very busy next summer in securing a stock engagement. Miss Hardi has a great deal of personality and is charming by reason of her very slight sweet accent; you will not quite forget her after having had a talk with her. She is young and ambitious. Her father is Jakob Hardi, a major in the Swiss Army.

popular member of the Academy forces, with whom she had been playing, as second woman, for the past two years.

#### CLOSING COMPANIES

The Grace Scott Players, who opened up here at the Auditorium in August in *A Woman's Way*, closed Oct. 15 in *The Third Degree*. They go from here to Birmingham, Ala., for a week, one week in Atlanta, Ga., one week in Nashville, Tenn., when they will open in Richmond, Va., at the Bijou for a run which will extend into June.

The Allen company, of Moose Jaw, Saskatchewan, closed recently after a very successful season. The company may be re-organized and go on the road.

Poll's Theater, New Haven, Conn., closed its season last week.

Warburton Theater Stock company of Tonkers, N. Y., will close next week.

E. A. Schiller has disposed of the Broadway Theater, Bayonne, N. J. He will devote his time to his enterprises in the South. Among those of the old Broadway Theater Stock company who have gone South with

Mr. Schiller are Rita Knight, Madeline Belmar, Margaret Lee, Frank Bemish, and Charles Dey.

The Orpheum Stock company, Philadelphia, has disbanded with the closing by the city of the Chestnut Street Theater.

The Empire Stock company of Providence, R. I., has closed.

The Stainach company at the Empire, Binghamton, N. Y., has closed.

#### NANCE O'NEIL

Nance O'Neil has signed, through Paul Scott, to play leads at the Broadway Theater in Springfield, Mass. Her engagement opened with *Magda*. Carl Brickert is her leading man. It is reported that Miss O'Neil is receiving the largest salary ever paid a single artist in stock.

#### "THE DECOY" NOV. 3

*The Decoy* is the title of a new play which Mr. Blaney will present for the first time on any stage at the Cecil Spooner Theater week of Nov. 3. The author is Harry King Tootle, who wrote his successful novel, "The Daughter of David Kerr," from the play.

#### STOCK NOTES

Announcement is made of the retirement of Ray C. Owens as the resident manager of the Broadway Theater and Broadway Stock company in Bayonne. Much regret was expressed by the numerous patrons of the theater when they learned of Mr. Owens's resignation. He became the resident manager of the house last season and was again employed in a similar capacity this season. He made many friends by his genial disposition and courteous manner. He will become identified with the Frank A. Keaney enterprises as general representative. He has spent a number of years in the theatrical business and will undoubtedly prove a very valuable acquisition to his new employer. Previous to his going to Bayonne Mr. Owens was associated with the Blaney-Spooner Amusement Company and the Corse Payton attractions.

Paul Greening is the new manager of the Metropolitan Theater.

Henry Shumer, of Oakland, Cal., is visiting his relatives in the East.

William A. Page, who was the Orpheum Players' manager before they disbanded, has been engaged to manage the Little Theater.

Sam Kingston is taking the place left vacant by Robert E. Irwin at the Academy of Music.

Frances McGrath, who closed when the Gayety Stock company, Hoboken, N. J., finished their season, is now playing leads with the Lyceum Players in New Britain, Conn.

Jack Marvin, after spending the summer at Colorado Springs with the Burns Stock company, is now in Omaha with the Eva Lang company, where he is making another success.

Helen Gillingwater closed with the Empire Stock company at Providence, R. I. Bertha Leigh Leonard will succeed her as character woman.

Lavinia Shannon has been engaged by J. K. Adams to play a part in an act he will send out in the near future. Miss Shannon has just closed a twenty weeks' engagement with the Poll Stock company in Hartford, Conn.

Richard Thornton, one of the best known leading men in this country, is the only American engaged to support Mrs. Leslie Carter in her photoplay of *Du Barry*. Mr. Thornton will play the king.

Miss Margaret Bourne has been engaged for the Henry Jewett repertoire company of the Plymouth Theater, Boston. Miss Bourne has been leading woman with Sothern and Marlowe, William Faversham, Arnold Daly, and Seven Days company, and should prove a valuable member of the company.

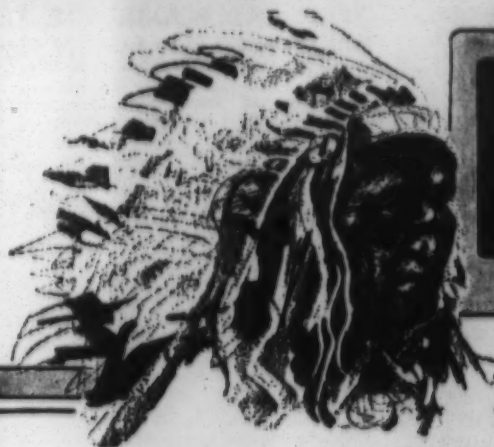
A. B. Bryon has been playing at Poll's Waterbury, Conn., in *A Fool There Was*. He was especially engaged for this production. Mr. Bryon is a favorite in Toledo, Ohio, and many requests have been received by the Keith company in that city, even this early, for his return this season, which he may do if he can be induced to leave the Poll players, Baltimore, who are likely, however, to continue their stock work all through the coming summer. Mr. Poll has secured Mr. Lowell Sherman and Miss Grace Huff for leads, and they are considered the best stock leaders obtainable.

#### LATE LONDON PLAYS

"The Grand Seigneur" and "The Laughing Husband" Leading Attractions

The most recent features of importance of the London theatrical season are the production of *The Grand Seigneur*, a four-act play by Edward Ferriss and B. P. Matthews, produced at the Savoy Oct. 4, and *The Laughing Husband*, musical comedy in three acts, from the German, music by Edmund Eysler, at the New Theater.

Mr. H. B. Irving was rapturously received in the former play, the scene of which is laid during the French Revolution. Irving plays *Desiré*, Marquis de la Vallière, a character of conflicting elements, half base, half noble, who in order to make *Adele Vernet* (played by Marie Lohr) marry him, decoys her to his rooms and tries to compromise her as a way to forcing her consent. She turns from him, however, and *Desiré* vows to be revenged on *Adele* and his rival, whom she meanwhile marries. He betrays them to the Revolutionists after assuming the disguise of a republican general, but finding her too



#### Good with any make-up

Your make-up may demand a pipe—but if you have ever smoked a Fatima your preference will be for the cigarette with the "distinctive" flavor. Its pure goodness has made it the biggest selling cigarette in America.

*Ligarette & Cigarette Co.*

For 60 Fatima Coupons you can secure a White Satin Pillow Top, 24 inches square, decorated with handsomely painted flowers—24 designs to select from.

"Distinctively Individual"



20 for 15¢



steadfast to be seduced at the price of liberty even, he realises her nobility and dies in aiding her escape.

The *Laughing Husband* has apparently scored a success, as it has a good book and Eysler composes unusually bright tunes, as we can testify who have heard his *Love Cure*, *Woman Haters*, and *Vera Violetta*. The fun turns on the problem that Ottaker Bruckner, a retired confectioner, has a wife who desires to shine as a great literary light, and who, to obtain something like "local color" for her works, indulges in a platonic flirtation with Count Seistal, who takes her advances seriously and whose ardent precipitates various amusing complications. Courtice Pound makes a success of the part of Bruckner. Miss Daisy Irving is the literary wife and George Carvey is seen as the Count.

#### PARIS DRAMATIC SENSATION

The Gay City Admits Being Shocked by "La Phalene"

A new play, by Henry Batallie, *La Phalene*, has penetrated pachydermatous Paris, and shocked it to its very core. It was produced at the Theatre du Vaudeville night of Oct. 24. The story is about a talented young sculptress, who, suffering from tuberculosis, is given but five more years to live. An Italian prince importunes her to marry him. She, however, prefers life untrammelled by wedlock. A brutal young American art student at the *Bal des Quatres Arts* fascinates her and she becomes his companion; but she soon returns to the prince and tells him her experience. During the recital she is in the scantiest of costumes. She still refuses to marry the prince, however, and when he leaves her, from fear of contracting consumption, she kills herself. The piece is brilliantly produced, acted by a notable cast, and all agree that the workmanship is of Batallie's best, but it is too much for Paris morals, and even the critics are shocked. All sorts of topics are discussed and introduced in an audacious manner—sex problems, tango dances, aviation, Hungarian orchestras, and *Madama Danca*. The heroine is regarded to an extent as a copy of the character of *Marie Baskirtseff*, the girl artist who suicided in Paris some fifteen years ago, and left her sensational memoirs for the discussion of all nations.

#### DEATH OF JOHN J. KENNEDY

John J. Kennedy, the well-known comedian, died from cancer after an illness of two years, Oct. 18, at No. 73 Fort Green Place, Brooklyn. Mr. Kennedy was born in Philadelphia fifty years ago and began his stage career at the age of eight. He was a member of a family of actors, and played

his first part in a stock company in Denver. He toured the country for twenty years as the head of his own company of players. For three years Mr. Kennedy appeared in the air dome at Union Hill, N. J., which he built, with his own stock company. From there he went to Los Angeles, where he was the leading comedian in the *Belasco* Stock company. His last appearance was on Broadway, three years ago, in *The Wife Decides*. He is survived by his wife, Lena, and two daughters, Dorothy and Nellie, both of whom are now on the road.

#### "THE MERRY MONARCH"

The *Merry Monarch* has temporarily closed, pending some repairs which Glen MacDonough is making in the text and lyrics. The production will resume its tour in about three weeks. Some additional music is to be introduced, and Macklyn Arbuckle's place as the governor will be taken by Ralph Hery when the musical comedy adapted from Narrentans goes on the road again.

#### "ANGEL WITHOUT WINGS"

William A. Brady gave the opening performance of his latest production, *An Angel Without Wings*, comedy by Laurence Ryan, at his new playhouse in Wilmington, Del., on Monday. Prominent in the cast are Florine Arnold, Alice Brady, Charles Milward, and George Henry Trader.

A rumor got abroad in some mysterious way last week and into print that this play was *The Bird Cage*, that was withdrawn after a short trial out of town. As a matter of fact, *An Angel Without Wings* is an entirely new production and is not to be confounded with any other.



NEW EMPIRE THEATER, WINCHESTER, VA.

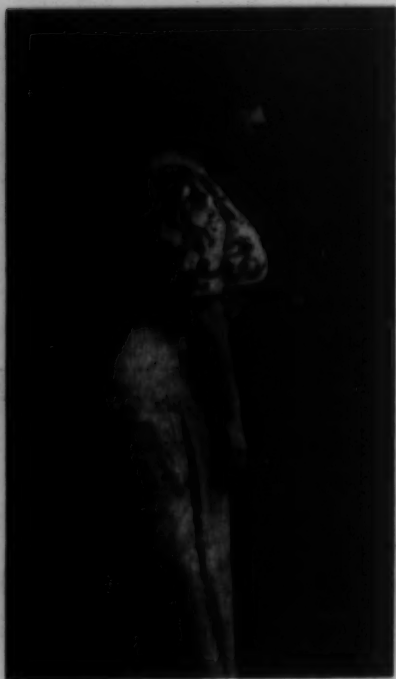
The New Empire Theater, Winchester, Va., being built by J. Henkel Henry, the owner of the old Empire, which was destroyed by fire last summer, and William H. Baker, the chocolate manufacturer. Cost \$50,000. Will be opened to the public about Thanksgiving Day, with modern equipment, including automatic fire water sprinkler system. Capacity 925. Seating by Andrews. The policy of the house will be the better class of road shows. Vaudeville and pictures intermittently. C. O. Tennie, 1476 Broadway, room 817, is the New York agent.

**MUSICAL DRAMATIC**

**THEATRICAL**

**EXCHANGE**

A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our office daily.



Messersau, Brooklyn, N. Y.  
KATE WOODS FISKE.

Kate Woods Fiske, pictured above, played and sang the title role in Madame Sherry at H. F. Keith's Gotham Theater, week of Sept. 29 and the following week was sent by Mr. Keith to his Crescent Theater for a special engagement in the same part. The present season marks Miss Fiske's fourth year under this management.

### DRAMA LEAGUE MEETS

Its Founder Vigorously Opposes Censorship in Open Session

About 300 members of the Drama League of America convened at the Montauk Theater, Brooklyn, Oct. 21. It was the organization's first meeting, with Hans V. Kaltenborn, dramatic critic of the Brooklyn Eagle, presiding. The subject for discussion was "What is Fit for Stage Production." Mrs. Best, of Evanston, Ill., the founder of the Drama League, addressed the meeting and was applauded when she said that the League would never support any censorship of the drama.

### "THE SACRAMENT OF JUDAS"

Included with the Forbes-Robertson revival of Jerome's *Passing of the Third Floor Back* on Nov. 3 at the new Shubert Theater will be Louis N. Parker's adaptation from the French of Louis Tiercelin, entitled *The Sacrament of Judas*. This piece, originally in three acts, has been condensed into one, especially for the use of Forbes-Robertson. The period is the French Revolution. The distinguished English actor will be seen in the role of a renegade monk, and it is said that the part affords him the finest possible opportunity for the display of his versatility. Gertrude Elliott plays a French peasant girl. The production will immediately follow *The Passing of the Third Floor Back*.

### PROFESSIONAL WOMEN'S LEAGUE

The date of the bazaar to be held by the Professional Women's League at the Waldorf-Astoria, covers two days, Dec. 19, 20. A costume dance is to be given at the rooms of the organization on Friday night. The members are busy rehearsing for their big programme to be given at the benefit at the Broadway Theater in November. New members are coming in regularly, possibly because they saw the good times going on on Drama Day, when Mrs. Bol Smith "starred" in a sketch by Bedley Brown, supported by Leslie Bingham, Allen De Monde, and Arthur Fox, and again at the Good Fellowship Dinner recently, when Dr. Madison C. Peters spoke on the high cost of living and Belle Gold made a speech.

### END OF GARDEN VENTURE

The Garden Theater is again dark. The Garden Stock company, which opened Oct. 13, closed during the evening performance of *Ten Nights in a Bar-room* on Oct. 21. It was announced from the stage that a member of the company had been injured by falling scenery, but it is reported that injured feelings, caused by the suffering members of the company in consequence of falling box-office receipts, was really the reason why the performance stopped. It is alleged that patrons of Tuesday night were given tickets for a Wednesday night performance, which never took place.

### ADA REHAN BACK

Miss Ada Rehan completed her twentieth round voyage aboard the *Philadelphia* last Saturday, when she returned from her annual summer visit to England.

### STAR AND SOUBRETTE TILT

Kitty Gordon and Mary Ambrose in Justice's Court in San Francisco

Mary Ambrose, who played Princess Diana in the Enchantress company, has sued Mr. Gaites and the company for \$65 salary and \$250 damages for breach of contract, in San Francisco.

Miss Ambrose contends that she was prevented from performing her contract, and claims that the trouble arose from the line, "I get you," Kitty Gordon, the star, wanted her to accent the "I" and utter the speech in a mysterious manner; that she insulted her, whereupon she left the rehearsal, but appeared on Oct. 9 to play her part, when Mr. Flihn, the manager, refused to let her go on. She persisted in staying on the stage and he dragged her off violently.

The defense claims that Miss Ambrose wilfully refused to render the line as Miss Gordon requested it read.

The case lasted two days and the entire company, including the star, testified. It was tried before Justice A. T. Barnett, who took the matter under advisement and will render decision shortly. Judge Barnett is the San Francisco correspondent of THE DRAMATIC MIRROR.

### CENTURY THEATER CLUB

The Century Theater Club held its first social meeting of the year, at the Hotel Astor, on Friday, Oct. 24, when a very large audience assembled to listen to the excellent and varied programme which had been prepared under the direct supervision of the executive board. At the last members' meeting, Mrs. Lewis M. Isaacs addressed the club on "The Drama League of America"—its inception, character, and growth—to such excellent purpose that the Century Theater Club joined as a body that organization, which stands for much for which the Century Theater Club was itself organized. Mrs. Grace Gayler Clark, the new president, gave a short earnest talk to the club. The Temperamental Journey is the first play scheduled for the club to attend, on Oct. 29, under the auspices of the chairman of matinees, Mrs. Thomas Gibson.

### DEATH OF S. E. GROSS

Samuel Eberly Gross, of Chicago, a wealthy real estate operator and author, who sued Edmund Rostand, the French dramatist, for plagiarism, died Oct. 24 in Battle Creek, Mich.

The United States Court sustained in 1902 the contention of Mr. Gross that Rostand's play, *Cyrano de Bergerac*, had been plagiarized from Gross's comedy, *The Merchant Prince of Cornville*. Mr. Gross had employed literary experts to investigate here and abroad, and the case attracted international attention.

Mr. Gross played an important part in the development of Chicago. He built twenty-one of the suburbs which later were incorporated as parts of Chicago; built more than ten thousand houses, and sold more than forty thousand lots. Mr. Gross was born in Dauphin, Pa., in 1843.

### MOLINEUX PLAY OPENS

The Belasco production of *The Man Inside*, the play by Roland B. Molineux, that is said to deal in a new way with the regeneration of the criminal, was given in Cleveland last night. A rehearsal was given in the Belasco Theater in New York on last Wednesday morning with Thomas Mott Osborne, chairman of the Prison Reform Commission, who recently finished a voluntary sentence at hard labor served for the purpose of getting first-hand knowledge of prison conditions, present. David Belasco and his general manager, Benjamin F. Roeder, left for Cleveland with the company, which includes Charles Delfon, John Cope, A. E. Anson, A. Byron Beasley, Helen Freeman, and Clara Weiden, on Thursday. After a short road tour the play will be seen in New York.

### "THE HONEY BEE"

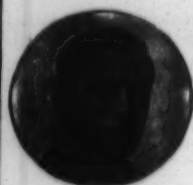
The Honey Bee, the new comedy by Hutchinson Boyd and Rudolph Bunner, which Harrison Grey Fiske is rehearsing for early New York production, deals with the feminist movement in a novel way. The husband, an inventor, fails to achieve success. A New Woman agrees to finance further experiments on a new pattern of lamps on condition that the wife becomes the inventor and the husband the housekeeper. The unusual experiences that follow demonstrate that the honey bee, "the worker," as the New Woman puts it, "the emancipated bee," is merely a bee of the neuter gender.

### MANSFIELD MEMORIAL WINDOW

A memorial window to the memory of Richard Mansfield was dedicated at the Church of the Transfiguration ("The Little Church Around the Corner"), Oct. 21, in the presence of a large gathering. It is Mrs. Mansfield's tribute and tender commemoration of her late husband, and occupies a place on the south side of the nave. The window was designed by Frederick Steinmetz Lamb and is a product of his studio.

### "FRECKLES" REPEATS WELL

Freckles recently played return dates at Reading, Wilkes-Barre, Altoona, Johnstown and McKeesport, Pa., to increased receipts, and is to repeat at other points on the route.



Mr. Edward C. Woodruff  
Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is inimitable in the role of Nat Duncan. His characterization of the alternating elements of honor and love of money is flawless. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 3, 1913. Mr. Hall as Helms Schulte, broad and bulky, looks like an ideal stove-dove. His performance is easily superior to that of the actor who played the part in Miss Ellington's company. Mr. Hall sustains the character throughout.

## CORINNE CANTWELL

Leading Woman---Baylies-Hicks Stock, Fall River, Mass.

## HELEN REIMER

Characters and Character Comedy

Season 1913-1914

Address 420 W. 118th St., N. Y. City

### ACTORS' EQUITY ASS'N

Standard Contract Completed—Special Stock Contract—Election of Members

In order that the members of this association (room 605 Longacre Building, New York City) may be kept fully informed as to its progress, the Council have decided, through the courtesy of the editor of THE NEW YORK DRAMATIC MIRROR, to avail itself of that organ as its official mouthpiece, and to publish each week a statement of all items of interest to members.

The Council meetings have been held every week since the organization last May.

The Contract Committee have completed, after many revisions, the final draft of the proposed Standard Contract, which is now being printed for general circulation preparatory to its discussion at the semi-annual general meeting, to be held next month, notice of which will be duly made.

A special contract adapted to stock companies is now being drafted.

At the last meeting on Oct. 20, the following members of the Council were present: Mr. Francis Wilson, presiding; Messrs. Arden, Cope, Bell, Nash, Coburn, Connelly, Courtleigh, Westley, Purdy, Kyle, Ellis, and McBae.

The secretary reported the total membership 621, of which 64 are women.

New members elected: Katherine Presbrey, Natalie Perry, David Warfield, Charles Trowbridge, Charles Miller, John Barrymore, John P. MacSweeney, William R. Daly, Francis Conlon, and Roy Gordon.

The treasurer, Mr. Richard A. Purdy, reported that the finances were in a most satisfactory condition.

Members are particularly urged to exert all possible influence to increase the membership of the association and to send to the secretary the names and addresses of all those who are eligible.

By order of the Council,

### HENRY MILLER'S COAST TOUR

Henry Miller's engagement in The Rainbow at the Columbia Theater in San Francisco, beginning Nov. 3, inaugurates the first visit of the actor-manager to the West in four years. In Mr. Miller's support are Ruth Chatterton, who created the part of Cynthia, Ethel Martin, Charles Hammond, Robert Stowe, Gill, H. Conway, Wingfield, and Daniel Pennell, all of the original New York cast, and Alice Baxter, Louise Closser Hale, Muriel Hope, and Edna McAuley. Thanksgiving week Mr. Miller will play Los Angeles; Christmas week Denver, and New Year's week Omaha. He will give The Rainbow for a long coast season.

### CHICAGO FINE ARTS THEATER

Walter Hampden, now playing in The Yellow Jacket, has been engaged by E. Iden Payne, art director, for the Fine Arts Theater repertory company at Chicago. This company has been completed by the engagement of Mr. Hampden and Frances Waring, a well-known English character woman. The roles in the varied repertoire will be portrayed by Mona Limerick, Louise Randolph, Maude Leslie, Frances Waring, Walter Hampden, Whitford Kane, Dallas Anderson, Edward Gilson, and several minor players from the leading American companies. The company will inaugurate its first season at the Fine Arts Theater in that city on Nov. 10, presenting four short plays, in which the entire company will appear.

### EDUARD WALDMANN REORGANIZES

Eduard Waldmann, the German-English tragedian, has reorganized his company in Detroit to play in repertory on tour. The opening stand is Saginaw, Mich., to-night. The plays used are *The Merchant of Venice*, *Faust*, *Ibsen's Ghosts*, *David Garrick*, *The Devil*, and *Dr. Jekyll and Mr. Hyde*. E. E. Johnson is manager.

### AN INNOVATION

Baker Players, Portland, Oregon

### Leading Men

### Success

IN THE FORTUNE HUNTER

Mr. Louis Leon Hall  
Leads

### Notice Is Hereby Given

THAT MR. CHARLES FROHMAN owns the exclusive performing rights in the United States of America of the play, "A MESSAGE FROM MARS," in which MR. CHARLES HAWTREY appeared in this country, under the management of MR. FROHMAN, and any performance, by means of motion pictures or otherwise, of this play or of any play under the title of "A MESSAGE FROM MARS" will be an infringement of his rights, which will be protected by such proceedings as may be advised to take.

### NOW READY

### The New DATE BOOK

and Directory for Seasons 1913-14-15  
Price 30 cents, by mail

J. H. Gerhardt, 145 West 45th St., N. Y.

### PENSION INDIANA

306 So. 12th St., PHILADELPHIA

Convenient to all railroad stations and theatres; catering to the profession. Newly and beautifully furnished rooms, single or en suite, with or without private bath. Write for particulars and terms.

MRS. M. INGERSOLL

CHICAGO LONDON NEW YORK  
DIXIE NINES  
INTERNATIONAL PRESS BUREAU  
KNICKERBOCKER THEATRE BUILDING  
A particular service for particular people.  
Cover the English speaking world thoroughly and efficiently. Service rendered to representatives of the Dramatic and Musical professions.

STENOGRAPHY  
TYPEWRITING  
MIMEOGRAPHING.  
Theatrical Copying  
a Specialty.  
Best Work—Lowest Rate  
J. H. NASH, 1200 N. 4th St. (cor. 37th St.), N. Y.  
Plays For Amateur and Professional Actors. Largest assortment in the World. Catalogue free.  
THE DRAMATIC PUBLISHING CO., 142 So. Dearborn Street, CHICAGO, ILL.

PLAYS CATALOG OF Professional and Amateur Plays, Sketches, Monologues, Minstrel Shows, Revuelets, Make-Up Gauds, Etc., sent Free.  
DICK & FITZGERALD, 10 Ann St., New York.  
VARICOSE VEINS, BAD LEGS, ETC.  
are promptly relieved with inexpensive home treatment. It absolutely removes the pain, swelling, tiredness and discoloration. Full particulars on receipt of stamp.  
W. F. YOUNG, P. O. 7, 467 Temple St., Springfield, Mass.  
SPECIAL TYPEWRITER OFFER.  
\$100 Underwood No. 4—\$40. Remington No. 10—\$42.50. Remington No. 6—\$18.00. Other makes quoted upon request.  
RITZHEIMER TYPEWRITER COMPANY,  
220 West 42nd Street, New York City.

## FROM PHILADELPHIA

**Chestnut Street Theater Closes.**  
**"Little Café" Continues to Please.**  
**Olga Nethersole in New Sketch.**  
**"Stop Thief" at the Garrick.**  
**C. E. Barnes II—Sails for Europe.**  
**Grand Opera to Open Shortly.**

PHILADELPHIA, Oct. 28 (Special).—Another of the oldest theaters in this country has been compelled to close up because of not complying with the strict fire and building laws now in force. It is the well-known Chestnut Street Theater of Philadelphia, which for the past seven years has been the home of the Orpheum Players, the best stock company in Philadelphia. Last Saturday night the final performance was given and the evening was a sorrowful one. It marked the three thousand eight hundred and sixteenth consecutive performance given by the Orpheum Players, the attraction being The Second Mrs. Tanqueray. The Chestnut Street Theater has had a most interesting career, as it was here that Mr. Zimmerman, one of the biggest theatrical magnates in Philadelphia, began his theatrical career as an actor.

Olga Nethersole, the noted English actress, is now doing vaudeville time and was the headliner at Keith's. Very well presented, she attracted large crowds, but was a distinctive disappointment in the new play, utterly lacking the dramatic possibilities. The last scene of the play, the sketch had no action and Miss Nethersole was given little opportunity to display her great emotional abilities.

At the Garrick Stop Thief, which was so successful in New York, is having its first local presentation, while A Romance of the Underworld is a new bill at the Walnut.

Fanny's First Play continues to do a good business at the Adelphi, while the tenebrous air of The Little Café is attracting thousands to the Forrest. Milestones at the South Broad continues to do a nice business.

Grand opera will shortly begin at the Metropolitan. Director Campanini has returned from abroad and rehearsals have begun for Tosca, which will be given Nov. 5. This means that the "Met" temporarily disappears from view, and the Metropolitan Opera House is in the limelight for the next few weeks.

Charles E. Barnes, the well-known press representative in Philadelphia for Keith's, has been seriously ill for a number of weeks, and has been granted a leave of absence until Dec. 1. He sailed last week for the Mediterranean, accompanied by his wife and daughter.

J. SOLLA-COMEN, JR.

## FROM BOSTON

**"The Madcap Duchess" in Town.**  
**"The Whip" Opens a Day Late.**  
**"The Strange Woman" in Hub City.**  
**"Let's Go A-Gardening" Pleases.**  
**Craig in "Held by the Enemy."**  
**Arliss in New Play on Nero.**

BOSTON, Oct. 28 (Special).—Last night Elsie Ferguson in her new play William Huriburt, The Strange Woman, opened at the Park. It will stay three weeks. Stop Thief Nov. 17. The Madcap Duchess, Victor Herbert's newest operetta, was the attraction last night at the Colonial, the composer conducting. Ann Swinburne and Glad Hall have the leads. The name of the librettist, David Stevens, is familiar in Boston.

Another piece new to the stage is Let's Go A-Gardening, with which Henry Jewett and company began their season at the Plymouth last night. Mr. Jewett is returning to the stage for the first time since his appearance as the grand duke in The Man from Home. He has been busy for two years in organizing this new company, which is an interesting attempt to return to the standards of the stock companies of the last generation. The leading woman is Marie Leonard, late of Miss Horniman's company and of the Butterfly on the Wheel. The author of the play is a Redding student.

The Blue Bird is back at the Shubert for a single week in commendation of it the Drama League has issued for the first time an advance bulletin. There will be a matinee every day, beginning Wednesday, Nov. 3. Al. Joisin in The Honeycomb Express.

John Craig at the Castle Square is playing a Confederate soldier for the first time. The play is Held by the Enemy. Next week, We, the People, a new play by Frederick Ballard, the author of Kantipore, and E. O. Rance, another Harvard playwright.

The Whip will open Tuesday, Nov. 4, instead of Monday, at the Boston, to give time for the great amount of mechanical preparation. When Broadway Jones closed here Saturday it was Boston's last opportunity to see not only George Cohan, but Mother and Father Cohan as well. All three will retire in the Spring.

After a great deal of doubt it now appears certain that Maude Adams will come to Boston, for the first time in two years, following Julia Sanderson, at the Hollis, Nov. 17, and playing one week in Peter Pan. The Sunshine Girl has succeeded in putting the Hollis back where it belongs, as one of Boston's most prosperous houses.

Boston is to be the scene of William H. Crane's revival of The Henrietta, which will follow Miss Adams at the Hollis Nov. 24. The old Bronson Howard piece has been rewritten by Winchell Smith and Victor Mapes. Stuart Robinson's old part will fall to Douglas Fairbanks, and Amelia Bingham and Patricia Collins will also be in the cast.

Bought and Paid For continues a big popular success at the Maltese.

George Arliss, although he will continue to act Diarrail for two years to come in territory as yet uncovered, already has in hand his next play. It is about the Roman Emperor Nero, but it is not at all a "classical" play, as it will show Nero in his home, as a man, rather than as a ruler. Mr. Arliss looks far into the future to a time when he will have a repertoire including this new play Diarrail, Sentiment, and others, but for some time yet his managers and his public demand Diarrail.

The 47 Workshop, Professor Baker's "laboratory theater" at Harvard, gives its first performance of the year Oct. 30 and Nov. 1. There will be three pieces. The Romance of the Rose, a pantomime, by E. J. Hume and T. M. Spooner; Home Sweet Home, by Violet Robinson, and a translation of the old French farce, Pierre Faustin.

Boston is to see The Fight on Nov. 17 at the Tremont.

Yvonne opened the Opera House Saturday with two appearances and Nov. 1 gives a third programme. Director Henry Russell has just returned from Europe. He announces that Weinartner will come back for a month or more in the late winter, and that efforts are still being made to secure him for permanent chief conductor. The season will open with The Jewels on Nov. 24. Monna Vanna, Die Meistersinger, and Francesca Di Rimini will be new to the repertoire, the last having its world premiere here in February. The authors, D'Annunzio and Sandoni, are coming to Boston for the occasion.

W. L. Hubbard, formerly musical critic of the Chicago Tribune and last year publicity manager of the Boston Opera, will this year confine his work to the giving of "opera talks" before clubs and musical societies. One hundred and forty-eight talks are booked.

The Bilton is preparing to go into the field of "feature pictures" in addition to the regular programme.

FORSEY HARRIS.

## FROM BALTIMORE

**Maude Adams Plays to Capacity.**  
**Policy of the Colonial Pleases.**  
**New Poli Stock a Big Success.**  
**Baltimoreans to See John Drew.**  
**Ford's Tender Their House for the Empty Stocking Club Benefit.**

BALTIMORE, Oct. 28 (Special).—Ford's had a splendid week with The Years of Discretion.

The Academy held a capacity audience on Monday night, which was probably the most brilliant of the season thus far. It being the occasion of the long-promised engagement of Maude Adams in Barrie's exquisite little fantasy, Peter Pan. Miss Adams was first seen in this play nearly ten years ago at the same house. She received an ovation on Monday night, and the unusually large audience proved conclusively that it loves her best in this part. Nov. 3, Billie Burke in The Amazons.

Henry B. Warner, who is so popular with Baltimore audiences, began his engagement at Ford's on Monday night, Oct. 27, in The Ghost Breaker. It was the occasion of the annual benefit of the Empty Stocking Club, an organization which provides for the poor children of the city at Christmas. The Messrs. Ford have always tendered their house every season for this monster benefit, and the response of the public is marvelous. The house being completely sold out long before the night of the benefit.

The Girl of the Golden West is receiving its first production at the hands of the new Poli stock in Baltimore this week, and it gives a splendid opportunity to inspect Miss Grace Hudd, the leading woman. The performance is unusually well staged, and we again have evidence of a wonderfully smooth and finished production. Mr. Ernst the manager, is a decided acquisition to our theatrical colony, and has already made a host of friends in Baltimore.

Rebecca of Sunnybrook Farm drew a S. R. O. house to the Colonial when its engagement opened there. This play, which is seen here for the first time this week at popular prices, like those which have preceded it, is well worth the \$1.50 scale. The business done by the Colonial since its opening is the talk of the town, as there has hardly been one night when the house has not been compelled to stop selling tickets before the curtain rises. The Round-Up last week smashed records, and during the latter part of the week standing room was not even available. Manager Lawrence is delighted.

Mr. Tunis F. Dean, whose art in dispensing true Southern hospitality is widespread, was the host at a delightful luncheon tendered to Maude Adams at the Baltimore Country Club. Mr. Dean and Miss Adams motored out to the club. Among the guests were Henry B. Warner, Rita Stanwood, the Messrs. Ford, Lowell Sherman, Miss Grace Hudd and other members of visiting theatricals. Miss Adams was the guest of the students at Goucher College during the week. The girls crowded around Miss Adams after her talk and it was with difficulty that she finally succeeded in tearing herself away from them.

The Messrs. Ford, who have secured a splendid array of attractions, have just announced the fact that on Nov. 1, John Drew will begin an engagement in The Trauma of Tears and The Will at their house. It has been over twelve years since John Drew visited Baltimore. They are to be warmly thanked, and his engagement will doubtless prove one of the most successful in the history of their house.

Mr. Dean has announced that Miss Billie Burke, whose engagement in Baltimore proved so successful last season, will return to the Academy in The Amazons on Nov. 3.

Ana Pavlova and her company will occupy the Lyric on Nov. 8.

I. HARTON KENN.

## CHICAGO NOTES

Chauncey Olcott's popularity is drawing throngs of his admirers to the Olympic, where his new Rida Johnson Young play, Shameen Dhu, is on view. It is less temptation but just as full of pretty melodies as his other best sellers. Constance Molliereux is again his leading woman, and as beautiful as usual.

The Red Canary has failed to score at the Suburban, although the critics had to say nice things about the comedian, T. Roy Parnes.

The new attractions this week are: Oh! Oh! Delphine, at the Illinois; Raymond Hitchcock in The Beauty Shop, at the Grand Opera House; and When Love Is Young, by Mrs. Young, at the Cort. The others are: The Red Canary, in Kismet; Studebaker, The Red Canary; Powers, The Governor's Lady; Garrick, William Hodge in The Road to Happiness; American Music Hall, Lewis Field in All Aboard; Princess Doris Karna in Romance; Auditorium, policemen's benefit, The Passing Show; Howard, Emma Carus in A Broadway Showman; La Salle, A Trip to Washington; Palace, Miss Orford's elephants; Majestic, Maurice the Dancer; McVicker's, The Winter's Visitors; Imperial, In Old Kentucky; National, The Warning; Victoria, Freddie; Pine Arts, The Yellow Jacket.

LITTELL MCCLURE.

## FROM WASHINGTON

**"The Strange Woman" is Well Liked.**  
**Billie Burke Coming Next Month.**  
**Good Vaudeville at Keith's.**  
**Southern-Marlowe Engagement Open with "Taming of the Shrew."**  
**The Sunshine Club to Give "The Old Vermont Farm" Again.**

WASHINGTON, Oct. 28 (Special).—Elsie Ferguson in her new play, The Strange Woman, brought large and fashionable audiences to the National Theater last week, including the President and Mrs. Wilson and party from the White House, comprising Miss Wilson, Miss Helen Woodrow House, Miss Eleanor Wilson. The current week's offering is The Poor Little Rich Girl. Coming attractions at the National the month of November include Robert Hilliard in The Argyle Case, Nov. 8; George Arliss in Diarrail, Nov. 10; the Siegfried Polka, Nov. 17, and Billie Burke in the Arthur Pinero comedy, The Amazons, Nov. 24.

The Honeycomb Express, one of the best and most likable of the winter garden vintage of musical shows, scored during the past week's engagement at the Belasco. With a tremendous advance sale, the Southern-Marlowe engagement opens the present week in Taming of the Shrew. At the Columbia Theater Excuse Me was again on its third visit, a most enjoyable entertainment. Mabel and Edith Tallaferrro, joint stars in Young Wisdom, a new play by Rachel Crothers, and many admirers on the excellent Monday night commencement. May Robson follows in Mrs. Mat Plummer.

Barbara Freethie, Clyde Fitch's Civil War drama was the Poli Players offering of the past week. The present week's bill is Captain Jinks of the Horse Marines.

The Common Law was the attraction at the Academy of Music during the engagement just closed. The Round-Up is the current week's bill. The attendance at Keith's is continually strong, with an entertaining programme of the best of interesting acts in vaudeville.

Victor H. Johnson, formerly musical director of the Lafayette Square Opera House, now the Belasco, is the newly appointed director of Keith's.

The Sunshine Club of Washington gave a most successful performance of the rural comedy, The Old Vermont Farm, under prominent society patronage for the benefit of a projected home and club for working girls to be organized in the near future, at the Columbia Theater, Tuesday, Oct. 21, securing a standing ovation. The presentation will be repeated. The presentation was under the direction of G. Stuart Brodick.

JOHN T. WARDE.

## SAN FRANCISCO

The Columbia offered Count of Luxembourg week commencing Oct. 20 to a big house; pleased.

The Alcazar staged Oliver Morosco's Help Wanted Oct. 20 and had in the cast the two principals that lent so much to the success when the play was offered in Los Angeles.

The Cort had William Faversham for week ending Oct. 27.

The Savoy has changed hands again. Fleet Boettich has acquired an interest in the house and the name has again been restored—Savoy in place of Oriental. The Confession was put on Oct. 21, with the same stock. Next week, Oct. 27, the stock co. will take a vacation, while the Tragic co. returns for seven nights.

The Gaiety, the new house opposite the Orpheum, opened Oct. 18 with a packed house and thousands were turned away. The Candy Shop was given very successfully, with a good co., and the Broadway Show Girls lived up to their reputation. Mayor Ralph was there and made a nice talk. Rock and Fulton are the big number in the play.

The Ruchantress co. is having financial difficulties and Mr. Gaites, connected with the co., is also pressed. Mr. Curran, manager of the Cort, has advanced quite a sum to tide over matters.

A dispatch from Sacramento states that The Lure has been barred from there by the commissioners, they calling it an immoral play. Gorman, the manager, fell ill after his last concert, Oct. 16, and had to postpone his last recital, which he was to give Oct. 19-21.

Sam Berger, who used to be a star boxer and who now has a large clothing store here with his brother, has been appointed manager of the Gaiety Theater, which opened Oct. 18 for the first time. Sam Berger is a smiling, popular fellow and well suited to such a position.

Faversham gave a lecture on Julius Caesar before the Drama League and Miss Gaites read a paper on "The Women of Shakespeare" after noon of Oct. 23 at the Cort. Professor Ames of the University of California, is the president. Under this society all the great stars are honored at the Greek Theater at the university.

The Theatrical Mechanics Association had a benefit at the Tivoli Oct. 21. All theaters contributed.

A. T. BARNETT.

## MONTREAL

An event in the theatrical season was the coming of Orville Maude to His Majesty's Oct. 30-32, in repertory including The Second in Command, Beauty and the Beast, Tantalizing Tommy and Grumpy. Mr. Maude has a capable co., Margery Maude, his daughter, is shiny and charming. Lennox Pawle, who made such a hit in Pendergast Walk, is captain. John Harwood and Mary Merrill are deserving of special mention. De Koven Opera co. Oct. 27-31.

Within the Law played a return engagement at the Princess Oct. 30-32 and made as much of a hit as it did on its first visit two or three weeks ago. It is played by the same capable cast. Purple Road Oct. 27-31.

Lauby's Water Cure headed the bill at the Orpheum Oct. 30-32.

James G. Corbett was the headliner at the Francis Oct. 30-32.

Miner's Big Frolic was at the Gaiety, with Sam Rice featured, Oct. 30-32.

Five Durands were the feature at the Imperial Oct. 30-32.

The old Lyric, now called the New Grand, has opened as a high-class moving picture house.

W. A. TREMAYNE.

## CALGARY

Olivia Vail, in The Girl from Mamma's, played to good business at the Sherman Grand Oct. 13-15, to satisfaction.

At the Empire Alf Goulding and co. in A Night in Mexico have a good success, but the feature of the bill was the violin playing of Alexander Kaminsky.

GEOFFREY FOWLER.



EVERY professional knows the value of a cup of hot bouillon. It is the ideal light lunch, the surest bracer before the curtain goes up, the best stimulation between acts.

Armour's Bouillon Cakes

are "life savers" on the road. They insure a delicious bouillon full of the flavor of beef (or chicken), vegetables and seasonings. Made in an instant. A cube to a cup of hot water. Keep a box in your grip always. Grocers, Druggists and Butch everywhere. For Free Samples address

ARMOUR & COMPANY  
 CHICAGO



Exchange Your Auto for This Home  
 (Or buy for Cash)

Located at beautiful Sun Cliff, on north shore of Long Island, a noted summer resort and all-year home, where you have bath, boating, fishing, etc. Plot is large, with garden, chicken yard, etc. Home is modern, has 3 rooms, large attic, cellar, bath room, gas, electric lights, open fireplace and all improvements. Price on to \$7500—\$2500 cash, or will take \$5000 cash and allow \$2500 for an auto, if worth that amount. This is a chance seldom offered. Address, G. G. Chapman, owner, 244 W. 34th St., N. Y.

## SELL CHEAP

Swish Board, Border Lights, Curtains and Scenery  
 In fact everything for stage equipment.  
 Must be sold immediately. Call between eleven and twelve Mr. ROSENBERG, Savoy Theatre, No. 113 West 34th Street.

## WANTS

BATES, CASH WITH ORDER:  
 20 words, or less, cost 25c. Additional words 1c. each. Four-line orders will include a 25% insertion free of charge, on request.

FIRST-CLASS home offered for one or two children in French-American family; reasonable. Smith, 456 Bellevue Ave., Yonkers, N. Y.

PLAYS for Stock Exchange and Amateurs. Royalty Plays and also Standard Book Plans. Send for lists. Bennett's Dramatic Exchange, 24 West Randolph St., Chicago, Ill. A. M. Bennett, Mgr.

WANTED PROFESSIONALS — To act out catalogue of new acts and sketches. Jack G. Rutherford, Author and Producer, South Main, Ind.

A second company of At Bay is being formed for touring while the first one remains in New York. The Shuberts have made this move in view of the play's continued success.

# NEWS OF OTHER CITIES

## BROOKLYN

### Cheaper Seats in Future at Teller's Broadway Theater

Eleanor Gates's play, *The Poor Little Rich Girl*, was offered to patrons of the Broadway Theater at popular prices. Owing to the strong competition from the De Kalb Theater which is offering Broadway attractions at \$1 for best seats, the management of Teller's Broadway Theater has decided to adopt the same policy. It was inaugurated with this attraction Oct. 20-21.

Valli Vaili and Harrison Brookbank appeared in the principal roles of *The Purple Road* at the De Kalb Theater. The production drew a capacity house, and was well received by Brooklyn theatergoers.

*Her Own Money*, with the original Broadway cast, proved to be a delightful attraction for the patrons of the Majestic Theater. The work of Ernest Gladstein and Allen Mortimer is worthy of special mention.

It was unquestionably Irish week at the Montauk Theater. *Flora O'Hara* was featured in Augustus Pittou's play, *In Old Dublin*, and drew a splendid business.

The Newwoods and Their Baby, a musical extravaganza, was last week's attraction at the Gayety Theater. J. LAMOR DAUS.

## ROCHESTER

The Garden of Allah at the Lyceum Oct. 20-21 drew large audience.

The Wife at the Shubert week of Oct. 20 had good business.

Frank La Rue and Miss Gresham gave excellent performances of *The Spendthrift* at the Mayor Theater Oct. 20-21.

The female offered good vaudeville for the week of Oct. 20-21. *The Four Bards* headlined.

Jack Walsh, of the Jardin de Paris Girls co., and Johnny Hogan, of the Red Petticoat co., in *Bill Bore and Belles*, the tabloid musical comedy, was the headliner at the Family Oct. 20-21. The Girls from Starland made a hit at the Corinthian Oct. 20-21. ROBERT HOGAN.

## BUFFALO

After Five was thoroughly enjoyed at the Star Oct. 20-21, and is bound to win its way. *Paradise*, witty and original, and acted by Co. that leaves nothing to chance. Forrest Winant, David Burton, James Bradbury, Ivy Troutman, and Jeanie Ralph are the principals. Coming Oct. 27 for a week, *The Garden of Allah*.

Emma Trentini in *The Firefly* at the Tech, Oct. 20-21, drew record-breaking audiences.

Oct. 20-21, *McIntyre and Heath in The Ham Tree*.

Thomas H. Bies was welcomed with well-wishes during his engagement at the Majestic, Oct. 20-21, in his newest play, *The Whirlpool*.

Oct. 27, *Life's Show Window*.

The bill at Shea's Oct. 27 includes David Blapham.

The new Lyric has established its popularity. Oct. 20-21, *Hush Ling For*, the magician, and other good acts. Oct. 27 the Mother Goose Girls.

The Monte Carlo Girls made good at the Garden Theater Oct. 20-21. Oct. 27, *Blanche Baird's Big Show*.

The Star and Garter Girls, with lots of go and dash, drew a big audience to the Lafayette Theater, Oct. 20-21. Forrester's American Quartet Oct. 27-Nov. 1. J. W. BARKER.

## SYRACUSE

The Passing Show of 1913 attracted large houses to the Writing Oct. 17-18. *For o' My Heart*, with Miss Ryan, delighted good audiences Oct. 20-21, and the Moon Maiden finished out the week, Oct. 22-23.

Victor Herbert's latest, *The Madcap Duchess*, was enthusiastically put on at the Empira Oct. 20-21 and attracted well. Mr. Herbert directed the orchestra.

At the Barnstable Oct. 19-18 *The Call of the Heart* to mediocre attendance. The Behman Show, with Lew Kelly featured, did a big business Oct. 20-21. Harrington Reynolds in *The Last Appeal* Oct. 22-23.

The managers and staff of the Syracuse Herald presented a handsome loving cup to S. Gurney Lapham, the dean of the newspaper fraternity in this city, Oct. 17, who recently resigned as dramatic editor of the *Herald* to retire from active work. E. A. BRIDGEMAN.

## SCHENECTADY

At the Van Ouler Opera House the Dolly Dimple Girls Oct. 18-19 attracted the usual large crowds. The Aborn Banish Grand Opera co., with an excellent cast, presented *The Chimes of Normandy* Oct. 20 to a large audience. The Frodoonville Girls Oct. 22. *For o' My Heart* Oct. 24-25. William Collier in *Who's Who* Oct. 27. Evelyn Nesbit Thaw Oct. 28. When Bunty Pulls the Strings Oct. 29. Anna Pavlova Oct. 30. Monte Carlo Girls Oct. 31. Nov. 1. Lyman Howe's Moving Pictures Nov. 3, 4, a hit at the Severin Dancers and Associate Players produced *The Talker* at the Mohawk Oct. 20-21. This modern domestic drama afforded Mr. Severin Dancers and Miss Mabelle Estelle their first real opportunity of displaying their ability. Miss Edna Buckler, Frank Ford, and Carl Daintree deserve special mention for their excellent work. A butterfly on the wheel week of Oct. 27-Nov. 1. Manager George Ford announces that beginning next week a number of last year's favorites will

return. The first of the arrivals expected is William Amagall.

Mr. Stone J. Bergstrom has bought the Majestic Theater, taking over the interests of Frank Keeney and F. E. McMan. Mr. Bergstrom, who has been managing the house for the past year, will continue the same policy of exhibiting licensed films. NAT. BAKER.

## SCRANTON

### Premieres of "The Inner Shrine" and "After Five"

A capacity house greeted the first performance of *Wacchale and Kemper's* new play, *After Five*, which was at the Lyceum Oct. 18-19. If one can judge by the spontaneous laughter and hearty applause during the play, then it made an unequalled hit. The play is clean and ran very smoothly. All the parts were ably sustained, especially Ted Ewing by Forrest Winant, Oct. by David Burton. Bruno Schwartz by James Bradbury, and Nora Hildreth by Ivy Troutman. A number of theatrical people from New York were present at the performance. The Inner Shrine, dramatized by Channing Pollock from a novel of the same name, had its premiere at the Lyceum Oct. 20-21, before a large house. The co. was excellent, and all the characters were well performed. Justina Wayne as Diana Eveleth was easily the star of the play, and scored. Hazel Harroun, Frederick Bond, Jr., Harry B. Wain, W. A. Phillips, and Lola Trilmar merit special mention. Applause was generous. *Stone Thist* Oct. 23. Ethel Barrymore in *Tante Oct. 25. Pirely Oct. 26. Nasmova Oct. 20. For o' My Heart Oct. 31. William Collier Nov. 1.*

Bernard Granville headed an excellent bill at the Polk week of Oct. 20 to excellent houses.

The Sunshine Girls in *Woman's Election* and Shanty Town's 400 were at the Star week of Oct. 20 to good business. Pete Curley, Bella Belmont, and Betty Davidson scored. The Robinsons, Charles Girls and Charles Robinson Oct. 27-Nov. 1.

Channing Pollock, A. G. Delamater, Bertram Levey, and Richard Butler were present at the premiere of the Inner Shrine Oct. 20. C. B. DRAMAN.

## ELMIRA

Willis Graner, in *The Master Mind*, pleased a good house at the Lyceum Oct. 18. The Buttery on the Wheel drew two fair houses Oct. 18. The Moon Maiden, with Charles Burton, the composer, directing the orchestra, and featuring Mabel Wilber, was greeted by a large house Oct. 20. The music has splendid possibilities. Oct. 20-21. *Howe's Pictures* Oct. 23-25. Donald Robertson and Players in *The Learned Ladies* Oct. 26. *Excuse Me* Oct. 31. Sousa's Band Nov. 1.

The Marine Band received a warm welcome at the Colonial Oct. 23, and merited it.

Unusually strong bills drew capacity at the Mozart, Majestic, and Colonial Oct. 20-21. J. MAXWELL BURNS.

## CHATTANOOGA

Kleine photo-drama pleased large houses at the Bijou Theater week of Oct. 18-19. James K. Hackett in *A Grain of Dust* Oct. 21. Muri and Jeff in *Panama* Oct. 24.

The Billy Long Stock co. pleased good business in *Hallel* at the Billy Long Theater week of Oct. 18-19. Same co. appeared in *The Fortune Hunter* week of Oct. 20-21.

The Colonial Minstrel Maids pleased good business at the Majestic week of Oct. 18-19. Along Broadway Oct. 20-21. J. A. LAWING.

## JERSEY CITY

Little Women was at the Majestic Theater Oct. 20-21. The Inner Shrine Oct. 27-Nov. 1. Snow White Nov. 3-5.

Under Two Flags was a clever production by the stock co. at the Academy of Music Oct. 20-21, as the crowded houses attested. Allis Jimmy Valentine Oct. 27-Nov. 1. *Shadows of a Great City* Nov. 3-5.

A game of basketball by the Oxford Trio on bicycles was a big hit on the clever bill at the Orpheum Theater Oct. 20-21, where the business was good.

Mr. Hamlet of Broadway, with five clever people in the cast, headed the bill at the Monticello Theater Oct. 20-21.

A great pounding wire act by Mils. Armano was a big hit at the Gayety Theater, Hoboken, Oct. 20-21.

The Mollie Williams Burlesque co. were at the Empire Theater, Hoboken, Oct. 20-21, to good business.

At the Broadway Theater, Bayonne, The Girl in the Taxi was the attraction Oct. 20-21, by the clever and popular stock co. to fair business. The White Sister Oct. 27-Nov. 1.

There is a very fine programme at the Bayonne Opera House.

The Pawnee Club and the Keystone Dairy Co. employees enjoyed a theater party at the Gayety, Hoboken, Oct. 21.

Jersey City Lodge of Elks will have a star Oct. 27 and ladies' night Nov. 8. WALTER C. SMITH.

## NEWARK, N. J.

The Master Mind was well staged and enacted in the Newark Oct. 20-21. The cast included Edmund Brown, and the play was presented in the Shubert Oct. 20-21.

The Brownell-Stork Stock co. crowded the Orpheum Oct. 20-21, presenting Mrs. Dane's Defense. Miss Brownell gave a most convincing and satisfactory performance of the role of Mrs. Dane. This week, *The Concert*.

Bernard A. Reinold and co. headed the bill at Proctor's Oct. 20-21.

Billy Watson and his "Big Show" packed the Empire Oct. 20-21.

Arthur Jarrett, for two years connected with the Parson Stock co., was the headliner at the Washington, and proved one of the best drawing cards of the season.

The New Parson Theater is rapidly nearing completion, and if plans are carried out will open about Nov. 1. GEORGE S. APPELOATE.

Kindly mention DRAMATIC MIRROR when you write advertisers

## OMAHA

### Changes in Roster of Boyd Stock Company—Eva Lang Company Goes to Denver

Radical changes take place in two of our leading theaters. Manager Turner, who has a lease of our leading house, the Braden, and also of the Boyd, has surrendered his lease of the latter amusement resort and has secured a lease of the American. It is given out that the Boyd will likely become the home of "movies" and vaudeville after certain formalities have been gone through with and changes made.

The Boyd Theater stock co., which has been headed by Miss Florence Stone and Mr. David Herblin, will move to the American, but the leading members of the co. will not go there with them. Miss Stone's place will be taken by Miss Emma Laurie and the new leading man will be Mr. Charles Dingle. The Woodward stock co., which has been at the American, will be moved bodily to the Denham Theater at Denver, where Miss Eva Lang will continue as leading woman and Mr. David Herblin, formerly of the Boyd, will be leading man.

Mrs. Wigan of the Cabbage Patch was the offering of the Boyd stock co. week of Oct. 19. The place was remarkably well put on.

Ben Welch's *Barbarians*, as usual, any drawing well at the Gayety, and will be followed week of Oct. 25 by the *Queens of Paris*.

Good vaudeville at the Orpheum.

The Eva Lang co. is giving Mrs. Black is Back, with Miss Lang in the title-role. Business fair.

The Braden was dark Oct. 18-22. Blanche King Oct. 23-25. Robert Maniell week of Oct. 27. J. RINGWALT.

## PROVIDENCE

For o' My Heart returned to the Providence Opera House Oct. 20-21, where during its short engagement it proved quite as popular as on the former visit. The Blue Bird closed the week at the Providence Opera House Oct. 25-26 to fine business.

The Price She Paid was the attraction at the Colonial, where the lovers of melodrama turned out in good numbers. Office 606 Oct. 27-Nov. 1.

Springtime proved a capital offering for the Empire stock co. during the week of Oct. 20-21. Good business was enjoyed. The Dancing Girl Oct. 27-Nov. 1.

Polles of the Day held the boards at the Westminster Oct. 20-21. The Colless Girls to follow Oct. 27-Nov. 1.

Frank Sheridan and co. headed a fine bill at Keith's in Blackmail.

Berton Churchill and co. is the headline feature of the bill at Keith's Oct. 27-Nov. 1.

Madame Johanna Gaskel was the soloist with the first concert of the Boston Symphony at the First Hall Oct. 31. A capacity house enjoyed a well-rendered programme. H. F. HYLAND.

## PITTSBURGH

Owing to the tremendous demand for seats at the Pitt, where George Selb's *The Loner* was given its initial production Oct. 13-14, the management announced that the same offering was extended another week Oct. 20-21, in place of Mrs. Wigan of the Cabbage Patch. Her has a fair chance of much interest and discussion as *The Loner*. During the second week of its engagement here many speeches were made between the acts by prominent clergymen.

The new Hope-Jones Unit Orchestra and Fine Organ will be dedicated this afternoon Oct. 27 with the production of the Wilkatz version of *Thais*, and the offering continues throughout the week.

The Davis Players were seen Oct. 20-21 in *The Time, The Place and the Girl* at the Duquesne, Thurston Hall, and Irene Oakley, did splendid work and were ably supported by a large and commendable cast. Same is the offering Oct. 27-Nov. 1.

The Five Frankforters drew largely at the Alvin Oct. 20-21, and was voted one of the best plays seen here this season. *The Wolf* Homer in the Caricature Oct. 27-Nov. 1, then follows Emma Trentini in *The Firefly*.

Maude Adams and the ever-delightful Peter Pan drew good houses at the Nixon Oct. 20-21. This production was elaborate and well-worthwhile. Billie Burke in *The Amazon* followed.

The Grand had three headliners week of Oct. 20: Mercedes, Sam and Kitty Morton, and Lark's Clownland, all scoring. Lillian Shaw is the headliner of a good varied bill week of Oct. 27.

Mutt and Jeff in *Panama* attracted largely at the Lyceum week of Oct. 20, and after the second day played to a B. O. business. The entire cast was a competent one. An extra matinee was given Friday. The Common Law followed.

The Watson Sisters and their own co. proved a good drawing card at the Gayety Oct. 20-21. Girls from Hanyland week Oct. 27. DAN. J. FACHINNE.

## SPRINGFIELD, ILL.

All road acts are drawing well, and the big attractions like Rose Stahl, Louis Mann, and Within the Law have played to capacity.

The Chatterbox's Opera House, under the management of Mr. Charles Takacs, has the S. H. O. sign hung out often.

Blindness of Virtue Oct. 18, played a return engagement. The play drew good business and pleased very much. Moulin Rouge Girls, a burlesque co., Oct. 18.

Within the Law Oct. 17, 18, was a big success in every way; this is the first visit of this popular play.

Vaudeville of a high class was on the bill at the Majestic week of Oct. 18.

There was a good bill of vaudeville at the Gaiety week of Oct. 18.

Midway Carnival, a musical burlesque, given by Empire stock co. week of Oct. 13 at Empire Theater, pleased and drew satisfactory business. World's Series Baseball Pictures were added last of week and drew big. Fred Palmer and Alice Tipp are new additions to the co. ELMER L. TOMPKINS.

## RICHMOND

Primrose and Dockstader's Minstrels Oct. 17, 18, at the Academy of Music, pleased, and business was big. Henrietta Croaman in *The Tongues of Men* Oct. 23, 25. Little Women Oct. 27.

The Littlest Rebel Oct. 20-21, at the Bijou, pleased nice houses. Company good. *The Divorce Question* Oct. 27-Nov. 1.

The Lyric had a good bill week Oct. 20-21. The Colonial had for week Oct. 20-21 five excellent acts.

Empire continues with moving picture to light business. W. G. NEAL.

## BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



### MR. PORTER J. WHITE

Says:

"Wardrobe Desk Trunk received; it is the greatest trunk made. Everybody should have one."

Send for Catalogue

### C.A. TAYLOR TRUNK WORKS

CHICAGO, 36 E. Randolph St.  
NEW YORK, 131 W. 36th St.

## BUSINESS DIRECTORY

RATES, CASH WITH ORDER:  
15 Cents per copy line, single insertion.  
\$1.75 per line, 15 times. \$3.00 a line, 35 times.  
\$5.00 a line, 65 times. 15 lines to one inch.  
Single columns. No double column space.

## SCENERY

### THE NEW YORK STUDIOS

"Scenery of Distinction"  
FOR THEATERS AND HALLS.  
We refer you to the Manager of any High Class Vaudeville Theater or Studio.  
Globe Times Building,  
434 St. and Broadway,  
New York, N. Y.

### M. ARMSTRUTTER & SONS.

Albert E. Armbruster. Emil G. Armbruster.  
Scenic Artists.  
Studio 249-251 St. Front St. Columbus, Ohio.  
The Oldest and Best Studio in America.  
Scenery for Productions. Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Office, 417-419 St. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Out references thousands of Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Incorporated, N.Y.). Boston, Mass.—Theater of trunk scenery. Drop curtains and decorations. Acoustic curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shop, 411-417 E. 54th St., New York. Telephone, 1135 Plaza.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies, Acoustic Curtains, etc. 150 Centre St., Milwaukee, Wis.

## COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Paid Character Wigs, \$3.50. Sweaters Wigs, \$5.00. Good for Oct. For Wigs Supply House, 83 Broadway Fl., Decatur, Ill.

TOUPES and TOUPEE LIQUID—Everstick Toupee Liquid superior to Solid Gum, endorsed by gymnasts and acrobats. Price by mail, \$1.50 bottle; Toupee specialty, Solmes, 725 6th Ave., New York City.

## LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati—New York Office, Times Building, Times Square. HIGH CLASS THEATRICAL AND CIRCUS PRINTING.

## THEATRICAL PROPERTIES

SINGLE STUDIOS, 535 West 30th Street, New York. Theatrical properties and Stage Accessories. Telephone, 799 Chelsea.

HENRY L. GEBHARDT, Theatrical Properties, Stage Accessories and Painter Mache, 435-437 West 43d Street, New York City. Phone, 4905 Bryant.

## THEATRES

MANHEIM OPERA HOUSE, Mannheim, Pa. Wm. E. Bricker, manager. Newly remodeled; electric light throughout, seating capacity, 400. Now booking. Good open time. Open for engagements.

NEW HOUSE, WINCHESTER, VA. Pop. 7,000, with 25,000 to draw from. Largest and most elaborate theater in town. None better in State. Stage 35 ft. deep, 60 ft. across and 90 ft. high. Road shows, vaudeville and pictures. Shows going South and in your vicinity. Will open about Thanksgiving. J. H. HENRY, Mr., Winchester, Va. N. H. Office, C. O. Tunnell, 1478 Broadway, Room 817.

## TICKETS

### COUPON AND STRIP

There is but One BEST—Those Made by  
**WELDON, WILLIAMS & LICK**  
PORT SMITH, ARKANSAS  
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

## CINCINNATI

Belasco's production of *A Good Little Devil* opened for a week at the Grand, beginning Oct. 20. Big business continued through the week. The acting honors went to Claire Burke, Iva Merila, Ernest Trues, William Morris, and Leonard Crake. Fine Feathered followed Oct. 27, with the Robert Johnson, Wilton Lockyer, Max Pignam, Rose Cochran, Lolita Robertson, Lydia Dickson's All-Star Cast. Richard Bennett in *Damaged Goods* Nov. 3.

Delayed in arriving at the Lyric by a train wreck, Louis Mann and his co. were not able to begin their performance Oct. 19 until after half-past nine o'clock. On this account the audience was not as large as it might have been. However, it was treated to the sight of the stage hands and carpenters building the scenery and setting the stage as the curtain was hoisted up. And to many this proved to be as interesting as the play that followed. Children of To-day, by Clara Lipman and Samuel Shoman. Little Women, with Robert Adams, a local stock favorite, followed Oct. 26. *Greenhills* in *Wren Drama Company* True Nov. 5.

Jack Norworth, who headlined the bill at Keith's Oct. 19, shared honors by the applause of the audience, with William Weston and co. in their musical act. *The Attorney*, Eva Taylor, leading woman of the Orpheum Stock two years ago, also made a hit in her comedy play, *After the Wedding*.

The stock co. at Heuch's, headed by Blanche Bryan, for their second week played in the *Bishop's Carriage*. The *Overlander* Oct. 26.

At the Walnut, the Little Lost Sister opened a week's engagement Oct. 19 to big business.

The bill at the Empress for week of Oct. 19 was headed by Archie Goodall.

At the Standard, Jeanie Weber and Rose Sydal's *London Belle* presented a fine burlesque show Oct. 19, which closed the house as the *Gaiety*, the new downtown home of the Eastern Wheel, has been completed and opened Oct. 20 with *The Homestead Girls*. Eva Mull and her *Big Beauty Show* opened at the Olympic Oct. 19, followed Oct. 26 by *The Parlatan Beauties*.

## DENVER

The Broadway Oct. 19-26 showed The Last Days of Pompeii. Good business. Anna Held Oct. 27-29. Mrs. Fiske Oct. 30-Nov. 1. Robert Mantell Nov. 3-6.

James Montgomery's *Ready Money* proved a winner and drew well at the Taber Oct. 19-26. Madame Schumann-Heink drew a good house to the Auditorium Oct. 16. We feel unusual interest in this precious singer, for last year when she came here the freedom of the city was bestowed upon her. This year the mayor and his colleagues greeted her at the depot and escorted her to her hotel.

Manager Woodward has announced that Miss Eva Lang, now playing in his stock in Omaha, will head the co. of the new Denham when it opens early in November. He failed to get Mr. Lewis Stone as leading man. Who will occupy that responsible position will be announced in a few days. The theater sets its name from ex-Governor Cooper, whose estate owns the ground upon which the building stands, and holds the first mortgage on the structure.

The Drama Club of the Denver Grade Teachers is hard at work preparing a new play by G. P. Scuria, *Her Homestead*, which will be presented at the University Club the evening of Oct. 28. This is their fourth presentation, the others having been *Girls of 1776*, *The Bewildering Miss Felicia*, and *The New Lady Bantock*.

The Drama League of America, Denver Center, has been reorganizing new officers elected, and a program of endeavor planned for the season. The first official function is a proposed luncheon to Mrs. Fiske when she appears here. A play competition open to its members will also be conducted.

The coedex of society after the Tuesday matinee at the Orpheum was "photographed" by the movies last week, and will be shown over the Orpheum Circuit. Every one was so anxious to be taken that there was considerable confusion and much difficulty in inducing the crowd to move along and give others an opportunity to be included in the picture.

The star number on the Orpheum bill week of Oct. 20-26 was Charlotte Ravenscroft, whose songs with her own accompaniment on the violin are most charming.

The Cavallo Symphony Orchestra opens its series of concerts Oct. 24, featuring the Baritone Amato as soloist of the concert. The advance sale for the series has been large.

## MINNEAPOLIS

We have only one first-class theater this season, owing to the Klaw and Erlanger-Shubert agreement. The Old Homestead at the Metropolitan, week opening Oct. 19, proved rather familiar fare. Nor is there much exciting to follow, the *Geo Vada Pictures* Oct. 26, with *Way Down East* for week opening Nov. 2. In fact, the only bright spot in the series of the *Governor's Lady* for a short visit toward the middle of November. The Old Homestead drew fair audiences, with Edward Snader in Denham Thompson's part.

At the Shubert the stock co. revived *Mother*, with Jane Tyrrell in the title-role. Averill Harris, Theodore Doucet, Lynne Starling, Pete Raymond, Louise Farnum, George Connor, Frances McLeod, and Mary Bigelow were seen in the other roles. The *Boys* followed.

At the Orpheum Irene Franklin, who has not been here in eight or nine years, was well received with her remarkable character songs. At the Miles Lilla Belmont was the headliner, with *A Night in a Police Station* was seen at the Unique, now playing vaudeville and pictures, has arranged for acts from the Pantages circuit.

## INDIANAPOLIS

Raymond Hitchcock, a great favorite here, delighted large audiences in his latest success, *The Beauty Show*, at Marshall's Oct. 16-18. The star had every opportunity for his droll fun-making and sang several songs which pleased immensely. The *Two Serenades* the photo-drama, held the boards Oct. 19-21. *Signor Antonio Pina-Correl* and co. Oct. 22. *Evans's Honey Boy Minstrels* Oct. 23-25. Richard Bennett in *Damaged Goods* Oct. 27-29. Henrietta Croman in *Tonnes of Men* Oct. 31-Nov. 1.

The only attraction at the Shubert Murat for the week was Lillian Russell's *Big Feature* *Festival*. Little Miss Brown (return) Oct. 27-Nov. 1.

Life's Show Window held the interested attention of a large audience at the Lyceum Oct. 20-22. George Sidney in *Busby* Oct. 23-25. The *Man from Home*, with Walter Marshall, Oct. 27-Nov. 1.

Ram Mann returned to Keith's Oct. 20-25.

and again brought down the house with his clever comedy work in *The New Leader*, in which he was assisted by an excellent co. Winona Winter headed the bill at the Lyric Oct. 20-25.

The attraction at the Columbia was Hurlie's *Text Girls*. The *Malestic* offered *The Reckless Girls*.

Maudie Tarte was heard here for the first time in a concert given under the auspices of the Mammerecher at their hall Oct. 22.

Florence Fisher, leading woman of the Typhoon, seen at the Murat recently, was the guest at a luncheon given by Mrs. William F. Wocher in her honor.

## KANSAS CITY

Robert B. Mantell made his annual visit to Kansas City the week of Oct. 20, appearing at the Shubert in the Shakespearean repertoire. Mr. Mantell chose King John as his opening play. *Blanche Ring* Oct. 26-Nov. 1.

The Auditorium Stock presented *The Fortune Hunter* for the week of Oct. 19-25 to good business. The cast, which was in decidedly the big part of the play, was in the hands of Robert Dempster. As Betty, Florence Malone also had a good role and her marked ability was second only to Mr. Dempster's. Other members of the co. were well cast, while the production was attractively staged and costumed. The *Lily* Oct. 26-Nov. 1.

The Grand had *A Butterfly on the Wheel* Oct. 19-25, playing to good business nightly. The *White Slave* Oct. 26-Nov. 1.

The County Shubert was the Lyric attraction Oct. 19-25, opening to two big Sunday audiences. The play proved to be a real "thriller" and the work of Lon Bringham as the sheriff was excellent. *A Slave Girl* of New York Oct. 26-Nov. 1.

Gun Edwards's sketch, *Kid Kabaret*, was the headline on the Orpheum bill Oct. 19-25. Business excellent.

The Empress had Max's Circus as the topliner Oct. 19-25, playing to the usual big business. The *State of Nevada* picture, which at the Willis Wood Oct. 19-25, playing to very satisfactory business. The *Dandy Girls* Oct. 26-Nov. 1.

The Comedy Conservatory of Music, a black-face act, headed the bill at the Globe Oct. 19-25. The act as well as others pleased the usual good-sized audience.

The Gaiety had the *Queens of Paris* for the week of Oct. 19. *Broadway Girls* Oct. 26-Nov. 1.

The usual big bill at Taihet's Hippodrome found ready favor at each performance. Madame Melba and Jan Kubelik are announced for concert in Convention Hall the evening of Nov. 22. The evening promises to be one of the big musical treats of the season.

## ST. PAUL

What Happened to Mary had extremely light business at the Metropolitan Oct. 19-18. The *Georgia State of Nevada* picture, which at the Old Homestead Oct. 19-25, playing to very satisfactory business. The *Dandy Girls* Oct. 26-Nov. 1.

The Huntington Players in *Kindling* opened to capacity audiences at the Shubert Oct. 19-25. The *Third Degree* Oct. 26-Nov. 1. Caught in the Rain Nov. 2-5. Joseph J. Priests.

## DES MOINES

The Perchell offered *The Tilt-Tok Man of Os* Oct. 17, 18 to capacity houses at all performances. *Blanche Ring* in *When Claudia Smiles* Oct. 22. The *Price Oct.* 23, 24. *Way Down East* Oct. 26-31.

Roger Gray and Louise Allen are appearing as headliners in the new cabaret show now at the Princess. The *Waldorf Quartette* also deserves special mention.

Mons. Ribert and Getshell announce *Sothern* and *Marlowe* as an early booking at the Berchel.

The Canadian National Grand Opera co. have signed to appear in Des Moines in March.

## LINCOLN

Business was good at all of the houses last week, because of the large number of strangers in town for a number of different attractions, including the annual German Day celebration, Oct. 14-16; the Odd Fellows Grand Lodge, and the Minnesota-Nebraska football game and annual Homecoming Day for University of Nebraska alumni, Oct. 18.

The Oliver was dark, except for a Y. M. C. A. entertainment Oct. 14, and *Baby Mine* Oct. 17, 18, which played to very good business, although it has appeared here on numerous occasions in the past.

The Orpheum bill Oct. 19-25 was one of the best of the season. Catherine Courtina and co. in *The Birthday Present* headlined.

Boyle Woolfolk's *Rock-a-Bye*, Baby pleased excellent business at the Orpheum Oct. 19-25. The co., music, lyrics and staging was excellent.

The Lyric presented Walter Deaves, Augustus Neville and co., Newport and Stirk, and pictures Oct. 25-29. Business has been excellent all season.

The Oliver had a full programme last week, with *Way Down East* Oct. 20-22, Mrs. Fiske Oct. 24, and *The Price She Paid* Oct. 25. *Harland and Holbrook*, Tojetti and Bennett, Galgano and Milan, and pictures were at the Orpheum Oct. 20-22 and played to good business. The Orpheum programme Oct. 23-25 was excellent.

Among Lincoln's former residents who are now on the vaudeville stage the following have recently appeared in Lincoln to entertain their friends at the Orpheum: Miss Donna Adair, with the Donna Adair Trio; Miss Edith Burlingame, known in vaudeville as Miss George, of Shepard and Good; and, but not least, Walter S. "Rube" Dickinson.

## EDMONTON

Empire Theater: Harry Fox and Yancey Dolly scored with their songs, music and ballet Oct. 19-18. Fair business. The *Girl from Mamma's* featuring Olive Vall and a chorus of sixteen Oct. 16-18.

Pantages Theater: Dorothy Allen Davis and co. were heard here. *The Redemption*, a playlet of the Barbary Coast, the week of Oct. 19, but were outdistanced in public favor by the *Justing Normans*, Indian club manipulators, and the *Homero Family*, instrumentalists.

Crown Theater: The Two Orphans, with Grace Arisworth and Kyrna Saindon in the title-roles, James Hearn as the chevalier and Emily Selwyn as Frechard, played to big business the week of Oct. 13. Other members of the Permanent Players' co. have good support.

AUGUST WOLF.

Kindly mention DRAMATIC MIRROR when you write advertisers.

## THURLLOW WHITE

LEADING MAN

At Liberty

Actors' Society

## MAUDE LEONE

STOCK FEATURE

Empress Theatre

Vancouver, B. C.

## DEL S. LAWRENCE

STARRING

## MR. TYRONE POWER

MOSES A. SACHS, Attorney and personal representative, 299 Broadway, N. Y. City

## JOSE COLLINS

FEATURED

in Ziegfeld's Summer Follies 1913

## EDOUARD D'OIZÉ

## THE MERCHANT OF VENICE

Address

DRAMATIC MIRROR

## WINIFRED STCLAIRE

"THE BEST DRESSED LEADING LADY IN STOCK"

MANAGEMENT EARL D. SIPE.

## LOUISE PRICE

IN

"THE SPENDTHRIFT"

Management . . . WEE &amp; LAMBERT

## THAIS MAGRANE

2d SEASON AS EVERYWOMAN

Henry W. Savage, Mgr.

## LILLIAN RHODES

LEADING WOMAN

FINE FEATHERS CO. (en tour) Address Dramatic Mirror

## GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

## ALICE BUTLER

RE-ENGAGED BLUE BIRD CO.

## CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman.

## McGRATH, CHARLES A.

Permanent address, Actors' Society.

## MULDENER, LOUISE

Engaged. Wm. A. Brady Management.

## SPARKS, W. W.

Technical Director, Comic Artist, Little Theater, Phila.

## Harry K. Hamilton

Green Room Club, N. Y. City

## Leonora Bradley

Characters and Grand Dames

ENGAGED

## AITKEN, SPOTTISWOODE

With The American Magazine

## HARTFORD

**"The Marriage Game," by Crawford Fleener, Has Premiere**

At Parsons's Theater Oct. 20-23 John Curt presented Anna Crawford Fleener's new play, "The Marriage Game." It is a good play, a little above the average, in which a public spirited young man, assisted by a worldly-wise young woman, helps some fashionable married people, who have struck several discordant notes, to get back on the right key. Orrin Johnson and Alexandra Carlisle are playing the leads.

John Mason in Indian Summer played to a good gathering of his admirers Oct. 17-18. Anna Pavlova and her splendid co. danced Oct. 23. Friends Hempel, the famous cello player, will give a concert at Parsons's Theater Nov. 3. Miss Hempel will provide the entire programme and her accompanist will be Richard Hagaman, conductor of the Metropolitan Opera Co.

Sophie Tucker, called the Mary Garden of ragtime, a Hartford girl, playing in her home town for the first time at the Lyric, received great ovations from her friends and admirers at all performances week of Oct. 23. Miss Tucker has been playing mostly in the West for the last few years and was delighted to sing to her home folks, but the Lyric also received all she had hoped for. She will tour the Keith circuit until June and then go to Europe.

LAWRENCE SHEPARD.

## ALBANY

The Pleasure Seekers, the newest and most pretentious musical production ever seen here, was given at Hermann's Theater Oct. 23, and secured an instantaneous success with full capacity audiences. Dorothy Jordan was the bright and statuesque prima donna, her voice was in fine condition and her acting superb. Max Rogers was seen at his best, and his work in the comic comedies was a genuine hit. Others in the all-star cast, which is composed of the principals, seen in the Hanky Panky Co. and who added materially to the success of this new offering were Bobby North, Florence Moore, William Montgomery, Harry Cooper, Virginia Evans, and George White. Evelyn Nesbit Thaw Oct. 27. Madame Nastimova in Bella Donna Oct. 28. Buntly Pulls the Strings Oct. 30. Anna Pavlova and Russian Dancers Oct. 31, Nov. 1.

The Star New Yorkers at the Empire Oct. 30-32, with Will Fox and Harry Stewart as chief funmakers drew full capacity houses. Manager Graham, of Proctor's, had an especially good programme of entertaining acts week of Oct. 20-23. The Foot, a comedy-drama, with Miss Claire Vincent, and Sergeant Raby, by a capable co. of seven players, headed the bill. At the Albany Grand Theatre Morgan in A Yellow Scoop, and Bert Leslie headed a well-selected number of vaudeville acts.

William H. Haskell, a talented young dramatic critic, is the new press representative at the Albany Grand. G. W. Hamrick.

## CLEVELAND

The vaudeville bill at the Hippodrome last week was headed by The Redheads, and is very musical and original and made quite a hit. Francis McGinn and co. presented a police graft sketch. The Cap. Kathleen O'Hara in boy impersonations was very clever. Biopp, Goodrich and King, comedy singers.

Billie Burke in The Amazons was the offering at the Opera House last week.

The Back in the Saddle attraction at the Cleveland, in which the Holden Stock co. participated.

Percy Haswell and co. presented, at the Duchess last week, Philip Bartholomew's farce-comedy Over Night with great success. Jelly June Mills and Abe Leavitt produced a very funny two-act burlesque, entitled The Ladies' Man, at the Star.

Moorish Maids, with Jack Miller, are at the Empire.

Melody and Heath in The Ham Tree is the attraction at the Colonial.

The return of A Fool There Was is giving a treat to the patrons of the Theatre.

GEORGE M. DOWNS, JR.

## BIRMINGHAM

At the Orpheum last week the Five Old Soldier Fiddlers made the hit of an unusually attractive bill.

At the Amuse-U Vers Belmonte is making a pleasing hit with her character impersonations. The Sheehan and Beck Opera co. presenting Salome at the Jefferson Oct. 21, 22, did not play to as large a business as was anticipated. The singing of Mr. Sheehan and the very artistic dancing of Miss Bonita Belmonte were the features of the performance.

Mr. E. N. Coleman, who has been the advertising hustler for the Jefferson Theater for many years will ever his connection with that house Oct. 23. He came to Meridian, Miss., where he will take charge of the Majestic Theater, of which Charles Lohman is the lessee. Mr. Coleman has hundreds of friends in this, his home town, who wish him all kinds of good luck and prosperity.

Charles Sexton, former treasurer of the Jefferson, is now in vaudeville. It seems now that the formal opening of the new Lyric Theater, which was to take place Nov. 4, will have to be postponed to a somewhat later date, as the work has been delayed so much that the house will not be completed at that time. In the meantime, it is stated, that the acts billed for the first weeks at the Lyric will be transferred to the Orpheum. Both houses being under the control of Mr. John Wain.

The work of Miss Grace Scott, who is playing the lead in The Third Degree at the Blou this week, is attracting a great deal of favorable comment. Miss Scott has a very charming stage presence, and delivers her lines in a convincing and appealing manner. While in this city she is the guest of a former college mate, Mrs. H. O. Woodson.

JAMES EDWIN DEDMAN.

## SPRINGFIELD

At the Court Square Oct. 20, 21 Bob Roy played.

There was plenty of dancing here Oct. 23, 24, when the Hoffmann-Polair-richardson company appeared on the former date, and Pavlova and co. on the latter.

The titled dancer faints at the afternoon performance. She insisted on appearing in the evening, but was not fit for the arduous dance, and collapsed at the close. Pavlova's dancing night gave the best exhibition of artistic dancing ever seen here.

The Honeycomb Express comes Oct. 29. Sousa's Band Oct. 30, and Robert Hilliard in The Ark Oct. 31, Nov. 1.

The Blunder's new French musical farce, Oh, 1 Day! opens here Nov. 3.

George Cohan brings Broadway Jones Nov. 5, 6.

George Edward Stacey, of Springfield, left last week for Cincinnati to resume his travels ahead of Blanche King.

George Foxhall is the new dramatic editor of the Union, succeeding the late Howard P. Merrill.

EDWIN DWIGHT.

## LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for return letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.

## WOMEN

Aubrey, Hazel, Beanie Abbott, M. Alvin, V. A. Antwerpen, M. Baxter, Mrs. Rita Ryan, H. Brant, Jewel, Rita, Miss Beth Brinton, Edith Baker, Miss Bachman, Gertrude Barnes, Carrington, Phyllis, Alma Chester, Eloise May Clement, Aileen Coleman, Florence Clark, Florence Chapman, Virginia Carter, Mrs. Creston Clarke, Dabney, Blanche, Annie Deere, Nellie Hall, Sadie De Forest, Helen Davies, Bernice, Bernice, Kathryn McComb, Jennie Roberts, Fayet, Gertrude, Camille Paillard, Eugene Ford, Jean Folley, Katherine Fitch, Janice Frost, Charlotte Fielding, Mrs. Frank Foster, Hattie Foster, Goodwin, Dorel, Clara Goodrich, Clara Greivilla, Mae Guyer, Miss Joe Oliver, Alice Goodwin, Ayla Gibson, Helen Geraldine, Mrs. Wm. J. Gray, Harvey, Georgia, Clara Hopewell, Kate Henry, I. O. Houston, Miss W. Harland, Helen Hammon, Mrs. Herville, Laurel Harrington, Margie Henry, Miss Hazel Jane Houston, Johnson, Mrs. H. C. Kenny, Dorothy, Edmar King, Josephine, Katie, Leonard, Gertrude, Florence Lester, Louise Lathrop, Pauline Lord, Nora Lawrence, Alice Lortie, Joseph Pitt, Laura Maxwell, Vera, Pearl McGowan, Beulah Morgan, Gertrude Mason, May E. McKay.

Flores, Gwendolyn, Minnie Prince, Helen Mae Page, Robinson, Bertine, Anna Rose, Dorothy Hedding, Mrs. T. Ryan, Jean Roberts, Mae Rosington, Jas. Reed, Alice Sumner, Ruby Robinson, Harriet Reynolds, Stark, Inez, Mrs. Harry Stockbridge, Florence Stone, Olive Skinner, Catharine Stanton, Wood, Harwood, Virginia, Edna, Julia N. Toner, Warren, Grace, Ira Willard, Marion Whitney, Mrs. Has, Williams, Gwendoline Wike, Mrs. Bob, Warwick, Gladys Waddell, Elizabeth G. Willard.

## REGISTERED LETTERS

Hope Maxwell, Mrs. P. G. Olney.

## MEN

Anderson, H. C. Buchanan, Frank, Wm. J. Brady, Geo. Backus, Mr. Beck, Edmond Beresford, E. J. Blunk, Crawford, Clyde, Dick Collins, Frank Crossman, Francis Currier, T. F. Compton, Joe. Conroy, J. Cosgrove, Frank Crammatt, Chas. L. Crane, Edw. Carter, Darlen, Frank, Geo. Dill, Geo. A. Dayton, F. J. Dalley, J. H. Dalton, Robt. Dodley, Chas. Dawd, Lawrence Ewart, Arthur Edwards, Edwin Evans.

Forrester, Frederick, Geo. P. Fisher, W. E. Flack, Dan Fager, Cassius M. Froeborn, E. P. Fletcher, Gunn, Malcolm, Harrington Gibbs, Harry Glover, Sidney Greenstreet, Hinchcliffe, Al, Fritz Hall, Chas. Horn, Berlesley Haswell, Edw. Hume, Francis Horvath, Holtzclaw, Harold Holland, Julian, Rupert, Walter Jones, Lincoln, P. N., Wm. E. Lytell, W. I. Love, Marjorie Libby, A. B. Lowe, Benson Lamar, Emerson, Walter, Carlisle Moore, Jay Melville, Geo. N. Monroe, Leslie Morris, Kalman Matras, Byron March, Harry Murphy, Tom, W. Morrison, Joe N. Montgomery, W. D. Miles, Leo S. McLean, Edgar, Pelletier, Pierre, Edw. Poland, Tom, Phillips, Quincy, Cassius O. Robert, Fred H., Eugene Roder, Wilfred Rogers, Frank H. Robie, Sol G. Rosenbaum, J. Rich, Hugh Reticke, Clayton, Jon., Harold Salter, Frank Stammers, Earl, Schmitt, C. M. Bain, Jas. Sheppard, Wm. Swan, H. T. Shoppe, Gus Sohke, J. A. Strianni, T. T. Tilden, J. L. Travaro, Geo. E. Trevor, Geo. Tarrance, Vinton, Horace, Collin Varney, Wall, David, V. L. Wood, Vernon Wallace, Wm. H. Woodside, Siegler, Wm. B.

FOUNDED IN 1884

# American Academy of Dramatic Arts

## AND EMPIRE THEATRE DRAMATIC SCHOOL

## BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President  
DANIEL FROHMAN  
AUGUSTUS THOMAS  
JOHN DREW  
BENJAMIN F. ROEDER

A Practical Training-School for the Stage  
Connected with Mr. Charles Frohman's Empire Theatre and Companies  
**THE FALL TERM BEGAN OCTOBER 27**

For Catalogue and information apply to  
THE SECRETARY, Room 141, Carnegie Hall, New York

# ALVINE SCHOOLS OF DRAMATIC ARTS

## and Allied Schools of Acting

DRAMA AND ORATORY OPERA AND SINGING STAGE-DANCING  
ALVINE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and their Patrons.  
Performances securing New York Appearances and Engagements.

Claude M. Alvine, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue. "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 30th year. Beginners and advanced students accepted. Address as above to

SECRETARY, SUITE 11, GRAND OPERA HOUSE, 301 WEST 23d STREET, NEW YORK

# THE NATIONAL CONSERVATORY OF

## DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention Given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M. Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY  
"The full of solid wisdom for the student of our Art." Edwin Booth. Price, \$5.



# OSCAR LEON

Formerly of the Vienna Opera House

## The Art of Singing in all its Branches

Scientific Voice Culture based upon the methods of the European Masters. Recommended by Metropolitan Opera Artists. Special Attention to Voice-Building (tone-work).

"Mr. Leon is a specialist, and in the few years of his teaching has won a high reputation." —From The Musical Leader.  
"Oscar Leon, the well-known teacher of singing, has produced results even with voices that were given up by other teachers as hopeless cases." —From the New York Tribune.

Appointments by letter

Studio: AEOLIAN HALL, New York

# THE ALDEN SCHOOL

-OF-

## ACTING

Studios 302-303 Kimball Hall, Chicago, Ill.

# DR. E. S. KIMBALL

TEACHER OF SINGING

Phone Columbus 1895 No. 5 West 68th Street New York City

# Stage Dancing

European premiere dancer, teaches every description of up-to-date stage dancing. Pupils trained for Vaudeville and Musical Comedy. Specialties: Tux, Classical, National, Eclectic. 3 West 29th Street, New York

# DODSON WILL WELCOME MAUDE

J. E. Dodson will welcome his English confere, Cyril Maude, upon his arrival here, Nov. 2, with a dinner at the Lotus Club. About 100 invited guests are expected to attend.

The only exclusively Dramatic Stage Training School in Chicago. Prepares for a professional stage career in all the technical studies of acting in classic and modern plays. Under the expert direction of Mr. Lester Alden.

Write for Prospectus.

Special Courses in Dramatic Readings and Poetic Monologues.

# Mme. MENZELI

## Grand Ballet School

All styles of dances and dancing acts composed. Madame de Ballet for the Grand Opera of Max Baillon. Manager of Pavlova. Teacher of world famous artists and instructor of Normal School for dancing teachers since 1908. Send for booklet. 22 East 16th Street, New York

# Mr. Parson Price

VOICE CULTURE  
Speaking and Singing a Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Kenna, Leona Watson and Edith Yeager. Send for Circular 3 West 29th Street, New York

# FREE

## SAMPLE COLD CREAM

THE M. STEIN COSMETIC CO.

NEW YORK

Mention this paper

Kindly mention DRAMATIC MIRROR when you write advertisers.

# M. STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

**DRAMATIC****DRAMATIC**

No. 1 Brooklyn 3-S. New York 10-18.  
NEARLY Married (Cohan and Harris): N.Y.C. Sept. 5—Indef.  
OFFICER 000 (Frank Holland): Prov. 27-Nov. 1. Worcester, Mass. 3-S. Rochester 10-18.  
OFFICER 000 (Masters: A. S. Stern): Titusville, Pa. 29. Franklin 30. Oil City 31. Bradford 30. Warren 3. Meadville 3. Corry 3. New Castle 0. Sharon 7. Warren 0-8. Greenville, Pa. 10. Rochester 11. Tarentum, Pa. 12.  
OFFICER 000 (Southern: A. S. Stern): Urbana, Ill. 29. Springfield 30. Jacksonville 31. Decatur Nov. 1. Altam 2. Centralia 3. Cairo 4. Paducah, Ky. 5. Memphis, Tenn. 6. 7. Kansas 8. 9. Springfield 10. Little Rock 11. Fayetteville 12.  
OFFICER 000 (Western: A. S. Stern): San Diego, Cal. 29. Santa Ana 30. Los Angeles Nov. 1. Redlands 2. San Bernardino 4. El Centro 5. Yuma 6. Phoenix 7. Tucson 8. Bisbee 10. Douglas 11. El Paso, Cal. 12. 13. Ocala, Fla. 14. Asparagus (Flout): N.Y.C. 20-Nov. 1. Newark 3-S. Plainfield 10. Atlantic City 11-15.  
OLCOTT Chauncy (Henry Miller): Chicago 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
OLD Homestead: St. Paul 28-Nov. 1.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
PAID in Full (E. O'Connor): Royersford, Pa. 29. Centerville 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76

## TRUE ECONOMY

True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the cheapest trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the highest, to insure your papers, papers, papers; the strongest, to stand the rough use (and abuse); it's bound to get, and the more our "cheapest," it lasts many years of service.

What you need is the trunk that costs you the least for use or more years' use. In short—BUY A REAL FINE TRUNK.

WILLIAM BAL, Inc., 145 W. 45th Street, NEW YORK CITY  
San Francisco Agent: VICTOR TRUNK CO., 74 Hill St.  
Monthly Agent: MACK TRUNK CO., 161 So. Main St.

THOMPSON-Woods: Brockton, Mass.  
TOLAN, Sidney: Halifax, N. S.  
TURNER, Clara (W. F. Barry): Port Chester, N. Y.  
VAN DYKE and Eaton (F. Mack): La Crosse, Wis.  
WADSWORTH (Cecil Owen): N.Y.C.  
WARRINGTON: Yonkers, N. Y.  
WASHINGTON (Walter N. Lawrence): Detroit.  
WATCHEMAN (Carl Berlin): Mt. Vernon, N. Y.  
WOODWARD (O. D. Woodward): Denver, Colo.

**TRAVELING STOCK**  
ANGELL'S Comedians (A. H. Graybill): Whitewater, Wis.  
BAIRD, Grace (J. H. Cooper): Greenfield, Ill.  
BROWN, Rita (G. F. Macgregor): Plattsmouth, N. Y.  
CHAUNCEY - Kellner (Fred Chauncey): Mt. Carmel, Pa.  
CORNELL-Price (W. E. Cornell): Greenville, Pa.  
HARRIS (L. A. Harris): Dunbar, Pa.  
Ewing, Gertrude (W. N. Smith): Nacoma, Tex.  
GRAHAM: Wooster, O.

HAYES, Lucy: Correctionville, Neb.  
HIMMELSHIN Associate Players: Warren, Pa.  
JEWITT'S Players: Boston  
KING-Glover Dramatic: Fredricktown, Tex.  
LA BOY (Harry H. Boy): Pikesville, Ky.  
LONG, Frank E. (Frank E. Long): Plattsmouth, Wis.  
MAHER, Phil: Kittanning, Pa.  
MAHATTAN: Woodville, N. H.

MARKS: Wallaceburg, Can.  
MYRTLE Addison (Lennie Smith): Watertown, N. Y.  
PICKETT (Willis Pickett): Albion, N. Y.  
SHANNON, Harry (Harry Shannon): Circleville, O.  
TEMPER Dramatic (J. L. Temper): Nacoma, Tex.  
WHITNEY: Ladington 27-Nov.

WINNERS Players (John 2. Winn): Two Rivers, Wis.  
WRIGHT: Marcus, Ia.  
**OPERA AND MUSIC**  
ABORN Opera: Frankfurt, Ind.  
ADEL (New Era Producing Co.): N.Y.C. Aug. 25-Indef.  
ALLABARD (Law Fields): Ohio Sept. 25-Indef.  
AMERICA (Messrs. Shubert): N.Y.C. Aug. 25-Indef.  
BRIAN (Messrs. Shubert): N.Y.C. Sept. 25-Indef.  
BROADWAY Honeymoon (Joe Howard): Ohio Oct. 2-Indef.

CARLIS, Richard, and Battle Williams (Chas. Frohman): N.Y.C. Aug. 25-Indef.  
O'NEIL Grand Opera (Messrs. Shubert): N.Y.C. Indef.  
CHICAGO Opera: Phila. Nov. 8-Indef.  
COUNT of Luxembourg (Klaw and Erlanger): Frisco 20-Nov.  
DILLON and King: Los Angeles Oct. 2-Indef.  
KING, Julian (A. H. Woods): Los Angeles 20-Nov.

FIRELY (Jack Shoemaker): Scranton, Pa. 30-Indef.  
GLOUBIA (Philip Bartholomew): Chicago Oct. 12-Indef.  
GORDON Kitty (Joe M. Galt): Los Angeles 20-Nov.  
HOPPER De Wolf (Messrs. Shubert): Pittsburgh 27-Nov.  
H. Young (Ed. De Meyer): Baltimore, Md. 30-Nov. 1.  
KAWANNA 2, Bloomington 1-3.

LITTLE Boy Blues (Henry W. Savage): New Orleans, La. 20-Nov. 1.  
LITTLE Girl (Klaw and Erlanger): Phila. 13-Nov. 3.  
MAUDONALD, Christie (Werba and Luescher): N.Y.C. Sept. 2-Indef.  
McINTYRE and Heath (John Cort): Buffalo 27-Nov. 1.  
MADCAP Duchess (H. H. Frazer): Boston 27-Nov. 1.  
MARY'S Lamb (O. David Parrman): Hot Springs, Ark. 20-Indef.  
MIDNIGHT Girl (Adolf Philip): N.Y.C. Sept. 1-Indef.  
MILBURN, George (H. H. Frazer): Hot Springs, Ark. 20-Indef.

MODERN Eve (Adolf Philip): N.Y.C. Sept. 1-Indef.  
MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Detroit 27-Nov. 1.  
MOON Maiden: St. Catharines, Ont. Can. 20-Indef.  
MUTT and Jeff in Panama (Chas. Dillingham): Detroit 27-Nov. 1.  
MUTT and Jeff in Panama (Chas. Dillingham): Detroit 27-Nov. 1.  
MUTT and Jeff in Panama (Chas. Dillingham): Detroit 27-Nov. 1.

NEWLYWEDS and Their Baby: Guelph, Can. 20-Indef.  
OH! Say! (Messrs. Shubert): N.Y.C. 30-Indef.  
OH! Oh! Delphine (Klaw and Erlanger): Ohio 25-Indef.  
PASSING Show of 1913 (Messrs. Shubert): Ohio 20-Nov. 6.  
PASSING Show of 1913 (Messrs. Shubert): N.Y.C. 30-Indef.  
PRINCESS Musical Comedy (Robert and Gethell): Des Moines Aug. 24-Indef.  
PURPLE Road (Joe M. Galt): Montreal 27-Nov. 1.  
RED Canary (Mackay Productions Co.): Ohio 30-Indef.

RED Rose (John G. Fisher): Clarkburg, W. Va. 20-Indef.  
RICHMOND (Chas. Frohman): N.Y.C. Aug. 25-Indef.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.  
ROBIN Hood (Dan V. F. F. F.): Worth 30-Nov. 1.

## MEYER'S MAKE-UP

**MEYER'S GREASE PAINT** ..... \$1.00 & 25

- .. LINING COLORS, in tubes..... 25
- .. 4-in. Blending Powder..... 25
- .. 4-in. Cold Cream..... 25
- .. Cream White (never hard) 1 lb & 25
- .. Black and White Wax..... 25
- .. Nose Putty (never hard)..... 25

**MEYER'S Spirit Gum, with brush** ..... \$1.00

- .. Burnt Cork (never dry)..... 25
- .. Dry Rosin (best shade)..... 25
- .. Greenish (lip rouge)..... 25
- .. Mascara, 10 shades..... 25
- .. Mascara (brush & mirror)..... 25
- .. Blue Eye Paint, 7 shades..... 25

**EXTRA** Powder, Soap, Cream, Cakes, Balm, Brilliantine, Shampoo, etc.

If your dealer will not supply you, we will, and pay all charges.

103 W. 13th St., N.Y.C.

## GUARANTEED BEST MADE

# COMING TO YOU SOON

Our New Catalog of Stage Hardware  
Union Elevator and Machine Co., Chicago

**"A WORLD-WIDE CIRCULATION"**

# THE ERA

The Oldest and Most Influential  
Theatrical and Vaudeville Journal

ESTABLISHED 1837  
STRAND, LONDON, W. C.

Published Every Wednesday at 5 Tavistock Street,

3,000 Advertisements appear every week in "THE ERA"

Professional advertisements, \$15 per page, \$3 per column, 4/ per inch, single column.  
"THE ERA" is sold at the Casino News-stand, Broadway and 39th Street, and at Brentano's.  
Single Copies, 5 cents; Subscription Rate, with Postage, \$3.30 a year  
American Artists visiting England use THE ERA Offices as their permanent London address.  
Inquiries and communications may be sent to  
"THE ERA," P. O. Box 492, New York City

**LADIES, DON'T WORRY!** We Can Clean Your Gown in Five Hours  
If You Need It!

# SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant  
12 BRANCH STORES IN NEW YORK CITY

**PLAYS**

For STOCK, REPERTOIRE, AMATEUR COMPANIES.  
LARGEST ASSORTMENT IN THE WORLD. Books for home  
amusement. Negro Plays, Paper, Scenery, John Books. Catalogues  
FREE! FREE! FREE!  
SAMUEL FRENCH, 25 West 38th Street, New York



## Van Horn & Son

Phila., Penna. Established 1828

### Theatrical Costumes

Stock Companies and Productions Our Specialty

### MISS R. COHEN

153 West 74th Street (Famously  
Telephone, 5974 Columbus)



## PLUCKER and AHRENS

Original successors to Charles Meyer

### THEATRICAL WIG MAKERS

100 W. 4th St., New York. Phone, 4236 Bryant

### MOROSCO'S DOLLAR PLAYS

Los Angeles will again have "dollar plays." After much discussion Oliver Morosco, czar of the southern California theatrical situation, decided last year that popular priced attractions were not a paying investment, which is probably true with the caliber of attractions that have been previously going West. A rejuvenation of the dollar road show business, however, seems likely, and a number of first-class attractions have already been booked into the Lyceum Theater, of which Mr. Morosco is manager. A vigorous season of popular price plays seems to be the immediate prospect.

**EVA Mull's Big Beauty (Lewis Talbot):** Indianapolis 27-Nov. 1, St. Louis 28-30.

**FAY Foster (Joe Oppenheim):** Detroit 27-Nov. 1, Toronto 28-30.

**FOLLIES of Pleasure (Rube Bernstein):** Phila. 27-Nov. 1, Scranton 28-30.

**GIRLS from the Follies (Harry Brown):** Toronto 27-Nov. 1, Buffalo 28-30.

**HIGH Life Girls (Frank Calder):** Chicago 19-Nov. 1, Detroit 20-22.

**HONEY Girls (Bernard and Keiser):** Cleveland 27-Nov. 1, Ont. 28-30.

**MAY Howard's Girls of All Nations (J. D. Barton):** N.Y.C. 30-Nov. 1, Phila. 28-30.

**MIRTH Makers (Hatch and Beatty):** N.Y.C. 27-Nov. 1, Y.O. 27-Nov. 2.

**MISCHIEF Makers (Jean Reagin):** Boston 30-Nov. 1, N.Y.C. 27-Nov. 2.

**MONTE Carlo Girls (Tom Sullivan):** Utica 27-29, Schenectady 30-Nov. 1, Pittsfield 2-5, Holyoke 6-8.

**PARISIAN Beauties (Sim Williams):** Ont. 27-Nov. 1, Indianapolis 28-30.

**PROGRESSIVE Girls (Jack Reid):** Pittsfield 27-29, Holyoke 30-Nov. 1, Boston 1-15.

**RECTOR Girls (Merrill Weinstein):** St. Louis 27-Nov. 1, Kansas City 28-30.

**STARS of Stansland (W. R. Beatty):** Chicago Nov. 2-15.

**SUNSHINE Girls (Wash. Martin):** Penn. Circuit 27-Nov. 1, Cleveland 28-30.

**TANGO Girls (Chas. Taylor):** Kansas City 27-Nov. 1, Ohio, 10-22.

**MISCELLANEOUS**

BINGHAM, Mr. and Mrs.

Kindly mention DRAMATIC MIRROR when you write advertisers.



# VAUDEVILLE



## Ethel Levey's Final Week in New York; "Mon Desir" is Edgar Allan Woolf at His Best

**E**THEL LEVEY is so creative and imaginative that she never appears to interpret a song twice in the same way.

At the Palace Theater last week she gave four numbers. "Bye and Bye," the first, is a song of vibrant pathos as Miss Levey sings it. It is really a

give able assistance as the associate Bohemians and Harriet Mariotte makes her bit as the eccentric chaperone stand out.

Marie Lloyd appeared to better advantage during her second week at the Palace. Then, too, she wore more attractive gowns. Her songs, to be sure, have a frankly vulgar tone, but, aside from this, there are certain little amusing touches. Miss Lloyd does sing with gusto and evident self-enjoyment. "The Wink of a Naughty Eye," with its cockney humor, breathes the atmosphere of London.

Bankoff and Girle offered their conception of modern dances, which give the impression that the ballroom will soon have the appearance of a co-educational gymnasium. However, Bankoff and Girle have some decidedly difficult new steps and they do them in a striking way.

A neat little dancing act, also on the Palace programme, is offered by Bradley Martin and Edith Fahrini. Moran and Wiser have a well worked up boomerang hat juggling turn. The Maxine Brothers and "Bobby," their intelligent little trick dog, present a winning little acrobatic offering.

The interior of a lonely Italian inn at night, its shadows half dispelled by flickering candlelight, is the setting of Clayton Hamilton's *The Stranger* at the Inn, which, at the Fifth Avenue Theater last week, introduced Tyrone Power to vaudeville.

Giuseppe, the proprietor, plans to have his wife, Lisabetta, charm a kiss from a wealthy stranger, that he may levy heavily upon the unknown guest. Lisabetta, who years before married Giuseppe, despites her love for his brother, Paul, pleads in vain, but the husband is relentless.

The woman tries her charms upon the stranger, who



BABETTE.  
Prominent in Jesse Lasky's "Clownland."

little drama. The thought that the song is being a bit overdone presents itself, although it carries the conviction that a remarkable semblance of actual weeping is being presented. "Bye and Bye" gives a flash of surprising dramatic skill. Her previous—and more effective—rendition of the song was vivified by a subdued suggestion of pathos. Suggestion would seem to be better than realism.

"My Gal from Mandalay," slenderer than its companion melodies, but picturesque, is followed by "My Sahara Belle," a song of love in the desert, splendidly atmospheric in its execution. "I've Got Him Now" with its flavor of darkey humor, concludes her programme.

THE MIRROR has said so much in Miss Levey's praise that there remains little to comment upon. She is a splendid artiste—in lightning gracefulness of dancing, in the way she handles her voice, which, with another would amount to little, in the *chic* finesse only to be acquired upon the Continental stage and in vividness of pantomime.

Edgar Allan Woolf has made a garret in the Latin Quarter the scene of his one-act opera bouffe, *Mon Desir*, offered by Amelia Stone and Armand Kalisz, at the Palace. *Mon Desir* is attractive, rather tuneful, and it has the lively atmosphere of the Quartier, as story-tellers paint it. Moreover, it is given with such unbounded enthusiasm by its little cast that it scored at the Palace and scored solidly.

Three penniless but happy Bohemians; an artist, an author, and a composer; are fascinated by a pretty American girl, a music student, who lives in the attic across the way. The girl escapes from her chaperone—an eccentric comedy female—and visits the studio, via an ironing board. Luck suddenly smiles upon all three Bohemians, each selling a bit of his work, and there is a gay little banquet. Of course, the artist finally wins the heart of the dashing American girl.

Mr. Woolf has been very successful with his book and lyrics. *Mon Desir* is the best thing he has given vaudeville. Mr. Kalisz is himself responsible for the music, not essentially new, but pretty.

Mr. Kalisz, too, is excellent as the artist, his personality suggesting the real Parisian. Miss Stone, as the American heroine, is sweet and vivacious. She sings agreeably. Charles Clear and Joseph Milton



FLORENCE WALTON.  
Dainty Dancer, of Maurice and Walton.



TRULY SHATTUCK.  
Now Appearing in the Middle West.

suddenly reveals himself as the old lover, just returned from America. He spurns her as faithless, until she tells her story of cruelty and misery. Then his old love returns. They plan a flight to the States, Lisabetta falls into Paul's arms and—Giuseppe confronts them with two friendly carbonari.

Paul draws his revolver and, in a flash, disarms the two soldiers, as well as his brother. Then he hands a rifle to Giuseppe and takes another himself. They exit to fight it out "like men." Two rifles sound and Lisabetta waits in hysterical suspense until Paul appears in the doorway. Thus the little problem is settled to everyone's evident satisfaction.

*The Stranger* at the Inn isn't very near life. Neither is it melodrama adroit enough to have a thrill. It lacks the power to win sympathy, and seems just theatrical. The romantic interest is not appealingly drawn. Tyrone Power plays Paul, and does all that it is possible with the role. His vibrant voice is the compelling feature of the playlet. Both Mrs. Tyrone Power as Lisabetta and Hugh Jeffrey as Giuseppe have a tendency to be over-vigorous in their diction.

Harry Kelly and Lee Harrison, also at the Fifth Avenue, suffer from mediocre material. Kelly does his eccentric deacon characterisation, while Harrison acts as feeder. They should speedily eliminate the Ward Brothers' baseball story. It is hardly fair to appropriate a joke and then tell it poorly. Libanati plays quite effectively on the xylophone.

The Warning, Harry Lennob's playlet, given its premiere by Julius Steger at the Union Square last week, is a preachment on temperance rather than a dramatic playlet. Denman is "his own worst enemy." He has lost his position and poverty is "staring his family in the face." His wife pleads, and his little boy unknowingly relates the stories his chums tell of his dad. The man, partially in a drunken stupor, falls asleep and dreams of his ultimate fate in the gutter. The scenes of his dreams are shown in dissolving pictures on the wall. Then Denman awakes, smashes a bottle in the fireplace in the middle of a little oration on the evils of drink, and his wife, rejoicing, falls into his arms.

The Warning, in the first place, has no action. It is really nothing more than a lecture in the guise of a playlet. Mr. Steger appears as the husband who

## TO CELEBRATE VAUDEVILLE'S THIRTIETH ANNIVERSARY

Nation-Wide Observance in Keith's Theaters—Berton Churchill Succeeds in Scenes from Classics—Duse May Enter Vaudeville

By WALTER J. KINGSLEY.

B. F. Keith invented vaudeville thirty years ago this Fall. The thirtieth anniversary of the first continuous performance will be celebrated by a nation-wide festival in the Keith theaters next month.

Vaudeville audiences will accept Shakespeare if properly served. Berton Churchill is presenting Julius Caesar and Taming of the Shrew, as well as Bulwer Lytton's Richelieu, in tabloid form in a big act by Edgar Allan Woolf, on the Keith time, and is "getting away with it." At the Orpheum last week the blank verse so beautifully read held the audience spellbound at each performance and, at the close, there was resounding applause. Many managers held that Shakespeare would never do in tabloid form, but Berton Churchill has proven them all wrong. He is brilliantly successful and will arrange other condensations of classic drama. The chief trouble with the American playgoer is that a low-brow manager too often decides upon his dramatic bill of fare and he never has the chance to see the best. When vaudeville revels in Shakespeare it is time to realize that nothing is over the heads of the public when well done.

Prosperity Note.—John Pollock has had his suit renovated and will hereafter open full stage, closing in one, however, as usual.

Cecil Lean and Lillian Lorraine are cleaning up at the Colonial this week at the head of a bill made up of Bernard Granville, Beauty is Only Skin Deep, Owen McGivney, Cressy and Dayne, and other big acts, all of which are equally featured. Lean has written an article on his experiences in Keith vaudeville, and copies have been sent to every United manager in the country.

Some one sifted fleas on "Don," the

Talking Dog, at the Bushwick last week, and his chaperon, Loney Haskell, had a busy engagement going after them. The *Citizen* accused Haskell of cheating "Don" out of his heavy meat teas in order to avoid the necessity of going out with the canine for a long stroll to walk off the meal.

When Edna May does announce her plans, there will be surprises all along the line.

Duse is trying hard to make up her mind about vaudeville. On the one hand, she dislikes playing twice a day, and on the other she is attracted by the \$1,000 per day or \$6,000 per week which has been offered her for a tour of the United States. She has a repertoire of very little dramas by European playwrights, as she understands that vaudeville requires "punch" and "pep." Like Bernhardt, she will not play on any bill with animals or acrobats if she accepts.

Vaudeville has even held out its hand to Mary Anderson, who has been offered ten weeks at \$10,000 per week, it being held that the advertisement alone would be worth that sum. She has not refused, but there is little hope that she will accept.

From Nairobi, East Africa, there comes to the U. B. O the offer of a band of trained hippopotami which have been taught to be as docile as dogs. There are three hippopotami in the troupe, and negotiations are under way for their appearance in the Keith theaters.

An African flea has infected the insects in Gupp's Flea Circus with sleeping sickness, and their resultant lethargy has caused the manager to cancel all dates ahead.



MAUD MULLER AND ED STANLEY  
Now Touring the Orpheum Circuit.

Unity, N. Y.



Harris and Hinas, Washington, D. C.

MIZZI HAJOS,

At Palace This Week in Operetta, "Queen Anne."

reforms. Grace Reals gives an excellent performance of the wife and Master Jack Donald furnishes an unaffected and pleasing portrayal of the boy.

Willie Holt Wakefield captivated anew at the Union Square. Her little songs have a world of delicate humor and homely pathos, and they are given with just the right touch of deft artistry and touching sentiment.

The Five Mowatts have an excellent act of its kind—the acme of club juggling. They hurl Indian clubs at each other with faultless accuracy.

Among other weirdly done things, The Rathskeller Trio contributed a "sob" ballad about The Curse of a Guilty Mind, oddly a rag about Judgment Day.

FREDERICK JAMES SMITH.

### OPPERETTA POSTPONED

Lulu Glaser Defers Premiere of "Princess Shrew" Until Spring

Lulu Glaser has deferred the premiere presentation of her new operetta, *The Princess Shrew*, by Edgar Allan Woolf, until she returns East. Miss Glaser is appearing on the Pacific Coast in *First Love*, and had intended to try out her new vehicle during her engagement in San Francisco.

Miss Glaser changed her plans following the sudden death of her father. The *Princess Shrew*, it is now planned, will be presented in Washington in the Spring.

### OPENING OF LOEW'S ORPHEUM

Marcus Loew's Orpheum Theater, at Third Avenue and Eighty-sixth Street, opened on Saturday evening, Oct. 18. A number of prominent people in the theatrical world were present to make the occasion notable, among those who appeared being Florence Moore and William Montgomery, Frank Fogarty, Gus Rogers, Bobby North and Flo Glibert, Irving Berlin, and Dorothy Jardin. The boxes were occupied by many well-known New Yorkers.

### "THE LADY'S MAN" TRIES OUT

Last week *The Lady's Man*, a new musical production directed by Gus Edwards, tried out at the Hudson Theater, Union Hill, and was well received. Will J. Ward and eight girls appear in the offering.

Others on the Union Hill bill last week were the Seven Mischief Makers, Cummings and Bladings, Jack Boyce, Clark and Verdi, the Two Alfreds, the Kingsley-Benedict company, and Hayes and Alfont.

### TWENTY-SIX WEEKS FOR NONETTE

Nonette, the violinist, began her third tour of the Orpheum Circuit at Omaha on Oct. 26. Her route will cover twenty-six weeks. Nonette has discarded the gypsy gowns and is this year appearing in a series of unusual costumes.

### JANE COWL AS PRODUCER

According to reports, Jane Cowl, leading woman of *Within the Law*, intended to present a new playlet at the Hudson Theater, Union Hill, last week. Owing to the illness of the leading man, the try-out was postponed. Miss Cowl, of course, did not intend to appear personally in the playlet.

### NEW PLAYLET HAS PREMIERE

Olga Nethersole tried out her new playlet, *The Last Scene of the Play*, by Mrs. W. K. Clifford, at Keith's in Philadelphia last Thursday. During the first three days of the week Miss Nethersole offered the scene from *Sappho*.

### LAURA BURT IN VAUDEVILLE

Laura Burt is breaking in a new vaudeville act.



BELLE BAKER.

In Songs at the Union Square This Week.

Jeane Lasky's Red Heads are so popular in Keith vaudeville that the newspapers are giving the great girl act voluminous special notices. At B. F. Keith's Cleveland Hippodrome this week *The Red Heads* are drawing houses of absolute capacity. One matinee Manager Daniels equipped the big theater with red-headed ushers, doormen, box-office staff, and a red-headed carriage starter. All red-headed girls and women were admitted free, and the result was a riot of Titian and brick-red beauties, as several thousand more than the capacity of the Hippodrome claimed tickets under the offer. A committee of newspaper men selected the three best looking "brick tops," and they were given substantial prizes. The act itself aroused uproarious enthusiasm. Of Lasky's Red Heads, B. F. Keith says that it is the best act that he has ever presented in vaudeville. Mr. Keith saw the Lasky tabloid musical comedy in Washington and immediately gave orders that it be featured to the limit as an attraction worthy of every praise that could be heaped upon it. It will be the feature at the Colonial Nov. 10, along with Douglas Fairbanks and Jack Norworth.

Every one is reading George Bronson Howard's stories of the stage and Broadway in the *Smart Set*. Several vaudeville magnates have recognized themselves in the types portrayed by Howard, who has a happy gift of hitting off personalities.

No date has been fixed for the removal of the United Booking Office to the Palace Theater Building.

George Alexander has under advisement a tour of the music halls next season. If he secures a suitable vehicle he will come to New York for a short engagement in vaudeville.

### "GARDEN PIER" THEATER LEASED

PHILADELPHIA, Oct. 28.—After months of negotiations, the deal for leasing the \$400,000 theater on the ocean end of the new "Garden Pier," Atlantic City, has been closed by Jules B. Mastbaum, well known for his local theatrical interests, as well as president of the largest real estate firm in this city. The theater has been leased to B. F. Keith for a term of thirty years at a total rental aggregating \$1,000,000. J. SOLIS-COHAN, JR.

### IDA BROOKS HUNT BOOKED

Following the withdrawal of Eddie Foy from the Fifth Avenue bill last week, Ida Brooks Hunt was substituted in a new Edgar Allan Woolf operetta. Miss Hunt opened on Monday evening and scored decidedly. She immediately was booked solid over the big time. Miss Hunt is playing this week in Buffalo, with Toronto and Boston to follow. She will play the New York and Brooklyn houses in March, and appear in Philadelphia in January.

### MACK JOINS "KID KABARET"

Boy Mack, formerly manager for Gus Edwards, joined Mr. Edwards's Kid Kabaret company in Omaha on Monday. Dorothy Aubrey was added to the cast at the same time as prima donna.

### D'ARMOND AND CARTER AT BUSHWICK

Isabel D'Armond and Frank Carter will make their first American appearances since their successful English and Continental engagements, at the Bushwick in Brooklyn next week. They play the Orpheum during the week of Nov. 10.



VINIE DALY.

Pretty Singer in Vaudeville.

## BROOKLYN VARIETY

Joseph Jefferson, Belle Baker, and "Bachelor Dinner," Delight Theatergoers Over the River

Joseph Jefferson, Jr., in Poor Old Jim, and Belle Baker, with her clever budget of songs, were the premier attractions at Keith's Orpheum Theater Oct. 20-25. The Stan-Stanley Trio was given a hearty reception, while Berton Churchill presented a dramatic offering which embodies several Shakespearean scenes. Among the other entertainers were Laddie Cliff, James E. Duffy and Mercedes Lorense, Morgan, Bailey and Morgan, the Three Mori Brothers, and the Four Merkel Sisters.

A Seymour Brown's musical act, A Bachelor Dinner, was heralded as headliner at Keith's Bushwick Theater. Probably as much interest was aroused by the enunciations of "Don," the German speaking dog. This is due to the fact that the Bushwick is located in the heart of Brooklyn's German district. The other entertainers were Raymond and Caverly Carl Henry and Nellie Francis, and Robert L. Daley.

J. LEROY DRUG.

## MULLER AND STANLEY ROUTED

Muller and Stanley have been given a solid routing over the Orpheum circuit. Edward S. Keller handles the booking. The two opened in Kansas City last Sunday.



From Kinemacolor Film.

ALICE LLOYD,

With Her Own Company at Bronx Theater.

## IN THE SPOTLIGHT

Eddie Foy withdrew unexpectedly from the Fifth Avenue Theater bill last week—a touch of temperament—giving Edgar Allan Woolf a chance to present his new operetta with Ida Brooks Hunt as its star. The act scored and received solid bookings.

Woolf met Eddie Larling, the booking manager, next day. "Say," he exclaimed enthusiastically, "the next time I see Foy I'm going to kiss him."

Just then the door opened and Foy, wearing his most Foyish grin, walked in. The comedian is still trying to find out why Woolf departed in such haste.

Foy received a nice lot of reviews last week for his work at the Fifth Avenue Theater. The Tribune and the Sun commented with especial kindness and reviewed his act in detail. The fact that Foy hadn't appeared at all did not make any difference. As for vaudeville criticism, "it's a pretty thing."

Edgar Allan Woolf, through his many contributions to the vaudeville stage, has made a close study of audiences. He has prepared a weekly schedule of the Fifth Avenue Theater. "Monday afternoon," he says, "dancing and cabaret acts go good, and, in the evening, they applaud every act indiscriminately at the finish. By Tuesday afternoon the comedies begin to get a ripple of laughter, and, in the night, they go big. Wednesday matinee belongs to the vocal offerings and the evening is jugglers' night. Thursday afternoon is bad. It is the servant girls' day out. So the women have to stay at home and do their own house work. Their husbands take them to the theater in the evening, and the night performance goes great. Things are all right for the rest of the week. This doesn't apply to acts on before 8 and 9 o'clock. They die on general principles."

Little Georgette Cohan, just recovered from an automobile smash-up, made her American vaudeville debut at the Palace last Thursday afternoon. The audience greeted her mother, Ethel Levey, with possibly more enthusiasm than usual, and, after her final song, "I've Got Him Now," the artists returned for a curtain call with little Georgette.

Then, in response to the applause, Miss Levey sang a brand new verse to the final number, which she gave as "I've Got Her Now." Her deft extemporization of a new verse to fit the situation was another example of her extraordinary fertile power of creation. Moreover, it had the sincerity of coming straight from the artist's heart.

Mado Minty, now at the Forty-fourth Street Music Hall, is described by an American critic who was abroad last Summer, says A. Toxen Worm, as "dark, ox-eyed, and peculiar as to her face. She wears an odd smile perpetually, with a sort of curled upper lip that gives her a cynical expression, as though she were saying, 'You poor old things, do you suppose I care for you?' It is her form that is a sensation. Compared to her the lines of Annette Kellermann are crude and inartistic."

## SKETCH FOR MISS BERGERE

Herbert Warren and Will Whalen Working Upon a New Playlet—Butterfly Dancer Its Heroine

Recently Valerie Bergere put into rehearsal Baked Beans, a sketch done for her by her leading man, Herbert Warren. After deliberation, Miss Bergere decided that she was not happy in the ingenue part of the girl known as Baked Beans, so she laid away her ketchup-colored gown, and with it the playlet. Now, under her direction, Herbert Warren and Will W. Whalen are working up a dramatic sketch with comedy trimmings, which Miss Bergere hopes to produce after the New Year. Mr. Whalen is doing the emotion, while Mr. Warren is injecting the laughs. Miss Bergere is quite enthusiastic about the new role, still in embryo, that of a butterfly dancer who carries in her little bosom a heart as big as her salary. La Belle Otero is said to have suggested the character of the heroine. Mr. Whalen is the author of the "Ill-Starred Babbie" and "The Lily of the Coal Fields."

## CURRENT BILLS

Colonial—Lillian Lorraine, Cecil Lean and company. Bernard Grayville. Beauty Is Only Skin Deep. Cressy and Dayne. Owen McGivney, the Gee Jays. Sprague and McNeese. Moore and Young.

Alhambra—Eddie Foy and Family. Joseph Jefferson in Poor Old Jim. Farber Sisters. Morris and Allen. Ed. Vincent and Buster. McMahon, Diamond and Clemens. Moran and Wiser. Montambo and Wells. The Five Idians.

Bronx—Valeska Suratt in Black Crane and Diamonds. Melville and Higgins. Bowers. Walters and Crocker. Elita Morris. Imbed. Conn and O'Connell. Golden and De Winter. Clara Ballerl. Paul La Croix. Lockett and Waldron.

Fifth Avenue—Jesse L. Lasky's The Water Cure. Bernard A. Reinhold in How Hofmeister Did It. Valerie Bergere in A Bowers Camille. Mabelle and her Rivian Ballet. Paul Morion and Naomi Glass. Aven Comedy Four. Franklyn Bette. Ward and Weber. Blanche Colvia. Maud Vincent's Dogs.

Union Square—James and Bonnie Thornton. Belle Baker. Mrs. Louis James in Making a Play. Bart McHugh's The Housewifery. De Witt. Burns and Torrance. The Gorma Highlanders. Walter James. Millard Brothers. Clark and Verdi.

Palace—Mimi Hahn in Queen Anne. Clifton Crawford. Jack Wilson Trio. Guerrero and Carmen. Goldman's European Novelty. McDavitt. Kelly and Lacy. Alexander Brothers. The Hammons.

Victoria—Wilkie Bard (second week). Trova-to the Berrens. Bert Melrose. Julia Curtis. Libonetti. Lawton. The Brochards. Milla. Fatima.

## FRANK KEENAN

En Route

Address Weber &amp; Evans, Palace Theatre Building.

## LITTELL McCLUNG

Grand Opera House Building

CHICAGO

## Sketches and Monologues

For Vaudeville or the Entertainment Platform. The Live Sort Written in the Live Way.

## ONE WEEK ENGAGEMENT

Douglas Fairbanks to Play at Colonial Theater in "Modern Business Man"

Douglas Fairbanks last week signed a contract with B. F. Keith to play one week in vaudeville at the Colonial Theater, opening Nov. 10. Following his vaudeville appearance, Mr. Fairbanks begins rehearsals with William H. Crane and Amelia Bingham in a revival of The Henrietta. Mr. Fairbanks will appear in The Modern Business Man, a sketch in which he created the title role before turning it over to Henry Woodruff. Mr. Woodruff has agreed to let Fairbanks have the playlet for the one week at the Colonial.

## "TRAMP AND THE FAIRY"

Gustave Frohman to Produce Playlet of London Shum Life Next Month

Gustave Frohman is shortly to produce The Tramp and the Fairy, a fanciful playlet, in vaudeville. It tells a story of London slum life at Christmas time. Two of the foremost roles are played by children—a boy and a girl—while a third prominent character is that of a policeman. The Tramp and the Fairy will open early in November in a New York vaudeville house.

## McINTOSH SAILS FOR AUSTRALIA

Hugh D. McIntosh, the governing director of the Rickards Tivoli Theaters, Ltd., of Australia, who is making rapid headway with his scheme for vaudeville artists for an all-around-the-world circuit, has just left England for the Antipodes. He has booked some of the best artists (many Americans) now performing in Great Britain to tour Australia, including W. C. Fields, Russell and Held, Josephine Davis, and Billie Gelle. Sam Stern, the Two Bobs, Barton and Ashley, the Elliott Savonas, Tucker, Paul Cinquevalli, Ada Reeve, Potter and Hartwell, and Florence Smithson. He will take control of one of the principal halls in the West End of London, and he will, immediately upon arriving in Australia, give orders for a new hall to be built at Perth at a cost of \$20,000.

## PARISIAN BEAUTY IN "FLORETTE"

Miss Lucy Kleber, a Parisian beauty, will make her initial appearance before a Broadway audience within the next two weeks. Miss Kleber is a lyric-soprano, and she will be seen in a one-act playlet, Florette, by "Hal" Cohn, in which opportunity will be afforded her to display her ability as a soloist and dancer.

## LILLIAN MORTIMER'S NEW TABLOID

Lillian Mortimer's new tabloid, Betsy Robbins, is credited with being a big hit, breaking records everywhere. It is booked to the last of March. The cast, besides Miss Mortimer, consists of Halcyon Blonette, Claire Wolford, Rae Haimont, Thomas Hopkins, John Clark, Louis Wolford, E. Jenks, E. David Herkimer, Billie Kerschell, and Frank Pratt. The manager is J. L. Merolia.

## THE CASTLES AT PALACE

Mr. and Mrs. Vernon Castle, last season in The Sunshine Girl, are to enter vaudeville, opening at the Palace Theater.

## COMING HEADLINERS

Week of Nov. 3—

Palace—Valeska Suratt, Ruba Marquard and Blossom Seeley; Colonial—Olga Nethercole, Laddie Cliff, Willie Holt Wakefield; Alhambra—Marie Dressler; Bronx—Edwards's Song Revue, Mary Elizabeth; Victoria—Maurice and Florence Walton, The Green Beetle; Fifth Avenue—Minnie Dupree, Just Half Way; Union Square—The Purple Lady; Orpheum—Lillian Lorraine, Cecil Lean, Seymour Brown; Bushwick—D'Armond and Carter, Eddie Foy.

Week of Nov. 10—

Colonial—Jesse Lasky's The Red Heads, Jack Norworth; Alhambra—Valerie Bergere, Cecelia Loftus; Union Square—Mr. and Mrs. Jimmy Barry; Bronx—Seymour Brown; Fifth Avenue—Emmett Corrigan; Orpheum—D'Armond and Carter, Cressy and Dayne, Olga Nethercole, Sophie Tucker; Bushwick—Berton Churchill, Laddie Cliff; Victoria—Herbert and Goldsmith.

## COLONIAL

117th and 62nd Street  
Tel. 4437 Columbia  
Matinee daily, 2:30  
Sunday Concert, 2:15 and 8:15

## "YOUTH AND BEAUTY" BILL

LILLIAN LORRAINE  
CECIL LEAN & CO.  
BERNARD GRAYVILLE  
OWEN MCGIVNEY  
CRESSY & DAYNE

## "BEAUTY IS SKIN-DEEP"

SPRAGUE & McNEESE  
MOORE & YOUNG  
GEE JAYS

## ALHAMBRA

7th Ave. 124th Street  
Tel. 6200 Morningstar  
Matinee daily, 2:30  
Sunday concert, 2:15 and 8:15

## EDDIE FOY and SEVEN LITTLEFOYS

JOSEPH JEFFERSON  
and Company in "POOR OLD JIM"

## FARBER SISTERS MORRIS &amp; ALLEN

ED. VINTON & BUSTER  
Moran & Wiser  
McMahon, Diamond & Clemens  
Montambo & Wells

## PALACE

Broadway and 47th Street.  
Management of  
Mr. Frank Thompson  
The World's Most Beautiful Playhouse.  
Smoking Permitted in Balcony.

## THE NEW PRICES

Daily Matinee—25c., 50c. and best seats 75c.  
Evening—25c., 50c., 75c., and entire lower floor \$1.

## FINEST IN THE WORLD

and  
10-ALL STAR ACTS-10

## COMEDY CLUB'S BIG BENEFIT

The Vaudeville Comedy Club gave its building fund benefit performance at the Casino Theater on Sunday evening. The performance was a big success from an entertaining and financial viewpoint. One of the bits of the evening was Uncle Thomas's Cabin, Tommy Gray and Felix Adler's burlesque of Uncle Tom's Cabin. Programme was practically an all-star affair.

## CUPID IN DAVIS COMPANY

M. D. Lewis, secretary to Edwards Davis, appearing in The Kingdom of Destiny, and Rose Young were married on Sept. 22. On Oct. 1, Hans Hehauser, the musical director, was married to Anna Huestis.

## MISS HOPPER AT PALACE

Edna Wallace Hopper will appear at the Palace during the week of Nov. 17. M. B. Benthall is directing Miss Hopper's vaudeville tour.

## VAUDEVILLE NOTES

Maurice Wood is playing the English halls billed as "the Girl from Mississippi." Mabel Fenton Ross, of Ross and Fenton, in vaudeville playing a travesty on Cleopatra, was called home last week by the sickness and death of her mother. Ann C. Turner played the role of Cleopatra successfully during Miss Ross's absence.

Harry Bonnell, San Francisco representative of a New York vaudeville publication, is said to be the author of The Warning, presented last week by Julius Stieger at the Union Square. The programme credits the playlet to Harry Lennoh, which is almost Bonnell spelled backwards.



Baker Art Gallery, Columbus, O.

DOOLEY IOLHEN,  
Of the Iolcen Sisters in Vaudeville.

**Dates Ahead**  
must be received  
by Friday for  
the next issue.

**Dates Ahead**  
must be received  
by Friday for  
the next issue.

Edward, Co.: Tem-  
ple, Rochester; Shea's, Buf-  
falo, Nov. 2-8.  
ABINGTON, W. L. Co.:  
Orph., Sioux City, Nov. 2-8.  
ADAMS, Billy and With:  
Temple, Hamilton, National,  
Nov. 2-8.  
AGOUTE, The: 44th St. Mu-  
sic Hall, N.Y.C. 27-Ind.  
ALDRIDGE, Arthur: Maj.,  
Milwaukee; Palace, Chic-  
ago.  
ALEX, Three: Keith's, Colum-  
bus; Keith's, Clait., Nov. 2-8.  
ALEXANDER and Scott: Ler-  
ie, Birmingham, Ala., Nov.  
2-8.  
ALEXANDER Brothers: Pal-  
ace, N.Y.C.; Poll's, Hart-  
ford, Nov. 2-8.  
ALLEN, Frederick, Co.: Orph.,  
Minneapolis, Nov. 2-8.  
ALLEN, Three: African, Apes:  
Proctor's, Newark, N. J.  
AMERICAN Dancers, Six:  
Temple, Rochester; Keith's,  
Clait., Nov. 2-8.  
ANGEL, Nov. 2-8.  
ANKER Brothers: Orph., Sac-  
ramento, 26-29; Orph., Stock-  
ton, 26-Nov. 1; Orph., Oak-  
land, 2-8.  
ANTHONY, Circus: Shea's, Bu-  
falo; Temple, Detroit.  
Nov. 2-8.  
ARCADIA, Keith's, Clait.,  
Nov. 2-8.  
ARCO Brothers: Orph., Port-  
land, Nov. 2-8.  
ARRENER and Victor: Orph.,  
Memphis, Nov. 2-8.  
ARMSTRONG and Clark:  
Orph., Clait., Nov. 2-8.  
ARTHUR, Three: Colonial,  
Rie, Pa.; Hino., Cleveland,  
Nov. 2-8.  
ASHLYN, Belle, Co.: Orph.,  
St. Paul, Nov. 2-8.  
ATHLETE, Four: Orph.,  
"Frisco, Oakland, Nov. 2-8.  
AUSTRALIAN Boy Scouts:  
Keith's, Clait., Palace,  
Nov. 2-8.  
AVON Comedy Four: Fifth  
Ave., N.Y.C.; Grand, Syra-  
cuse, Nov. 2-8.  
AZTELL, Rocking, Co.: Tem-  
ple, Detroit; Temple, Roch-  
ester, Nov. 2-8.  
AZARD Brothers: Proctor's,  
Newark, Nov. 2-8; Colonial,  
N.Y.C. 10-15.  
BAILEY's Doss: Orph., Kan-  
sas City.  
BAKER, Belle: Union Sq., N.  
Y. C.; Keith's, Phila., Nov.  
2-8.  
BALE and West: Keith's,  
Phila.; Orph., Harrisburg,  
Nov. 2-8.  
BALL, Ray Wilmore: Keith's,  
Columbus; Hino., Cleveland,  
Nov. 2-8; Keith's, Washing-  
ton, 10-15.  
BALSHINA, Clara: Bronx,  
N.Y.C.; Alhambra, N.Y.C.,  
Nov. 2-8.  
BALLET, Classical: Keith's,  
Clait., Keith's, Indianapolis.  
BALYUS Three: Orph., New  
Orleans.  
BAND, Wilkie: Victoria, N.Y.  
C.  
BARD, Four: Shea's, Buffalo;  
Shea's, Toronto, Nov. 2-8;  
Union Sq., N.Y.C. 10-15.  
BARKER, Ethel Mae: Colum-  
bia, Grand Rapids.  
BARNARD, Orph.: Orph.,  
Barnstable, Nov. 2-8.  
BARNES, Stuart: Orph., Spo-  
kane; Orph., Seattle, Nov.  
2-8.  
BARRY and Welford: Colum-  
bia, St. Louis, Nov. 2-8.  
BARRY, Mr. and Mrs. Jimmy:  
Bronx, N.Y.C. Nov. 2-8;  
Union Sq., N.Y.C. 10-15.  
BASTHOLDI's Girls: Orph.,  
Des Moines; Orph., Minne-  
apolis, Nov. 2-8.  
BAUTLING, Anita: Maryland,  
Baltimore.  
BAYTON, Three: Union Sq., N.  
Y. C.; Shea's, Buffalo, Nov.  
2-8.  
BAY, Franklin: Fifth Ave.,  
N.Y.C.  
BAYNE, Nora: Palace, Chic-  
go.  
BEAUCHON, The: Keith's, Louis-  
ville, Ky.; Grand, Pittsburgh,  
Nov. 2-8.  
BEAUX ARTS: Sherman Grand,  
Calgary, 29, Nov. 2-8; Em-  
pire, Edmonton, 29, Nov. 2-8.  
BEADY is Only Skin Deep:  
Colonial, N.Y.C.; Maryland,  
Baltimore, Nov. 2-8; Keith's,  
Washington, 10-15.  
BELL, Family: Orph., Kansas  
City; Orph., Omaha, Nov. 2-8.  
BELLECLAIRE and Herman:  
Orph., Sioux City; Orph., Des  
Moines, Nov. 2-8.  
BERGER, Edgar: Orph., New  
Orleans.  
BERGER, Valerie: Fifth Ave.,  
N.Y.C.; Keith's, Providence,  
Nov. 2-8; Alhambra, N.Y.C.,  
10-15.  
BERNARD, Sam: 44th St. Mu-  
sic Hall, N.Y.C. 27-Ind.  
BERNARD, Sarah: Colles-  
um, London, Eng., Sept. 8-  
Ind.  
BERNA, Mabel: Poll's, Scran-  
ton, Pa.  
BERNS, The: Victoria, N. C.  
BETHON, Madame, Co.:  
Keith's, Louisville, Ky.;  
Keith's, Indianapolis, Nov.  
2-8.  
BIG CITY Four: Columbia, St.  
Louis; Maj., Milwaukee, Nov.

3-8; Keith's, Columbus, 10-  
15.  
BIGLOW, Campbell and Rayda:  
Dominion, Ottawa, Can., Nov.  
2-8.  
BILLINGER and Reynolds:  
Orph., Winnipeg.  
BIMBOS: Keith's, Boston, Nov.  
10-15.  
BINNS, Bina and Bina: Co-  
lonial, St. Louis, Nov. 2-8.  
BISON City Four: Proctor's,  
Newark, Fifth Ave., N.Y.C.,  
Nov. 2-8.  
BISPHAM, David: Shea's, Buf-  
falo; Shea's, Toronto, Nov.  
2-8.  
BLISS and Scott: Hipp.,  
Cleveland; Temple, Detroit,  
Nov. 2-8.  
BLUMBERG, Louis: Frapale,  
Montreal; Glens Falls, N. Y.,  
Nov. 2-8; Saratoga, 2-8; Al-  
bany, 10-15.  
BLANK, Family: Orph., Seat-  
tle; Orph., Portland, Nov. 2-8.  
BLANCHING, The: Maj., Mil-  
waukee, Nov. 2-8.  
BLONDEL, Ed. Co.: Orph.,  
Sioux City; Orph., St. Paul,  
Nov. 2-8.  
BOERMAN, Three: Orph.,  
Memphis; Orph., New Orleans,  
Nov. 2-8.  
BOLLINGER and Reynolds:  
Orph., Regina, Nov. 2-8;  
Sherman Grand, Calgary, 2-8;  
Empire, Edmonton, 2-8.  
BORDEN and Shannon: Orph.,  
Birmingham.  
BOUDIN, Brothers: Orph.,  
Minneapolis; Orph., Duluth,  
Nov. 2-8.  
BOWEN, Fred, Co.: Keith's,  
Providence, Nov. 2-8.  
BOWERS, Walters and Orosch:  
Orph., Bronx, N.Y.C.; Bushwick,  
Brooklyn, Nov. 2-8.  
BRAD, The: Orph., Des  
Moines; Orph., St. Paul,  
Nov. 2-8.  
BRION and Goss: Keith's,  
Phila., Nov. 2-8.  
BRICK, Fannie: Temple, De-  
troit, Nov. 1; Temple, Roches-  
ter, 2-8.  
BRISCOE, Olive: Shea's, Buf-  
falo; Shea's, Toronto, Nov.  
2-8.  
BRONSON and Baldwin:  
Keith's, Phila., Nov. 2-8;  
Keith's, Washington, 10-15.  
BROWN and Norman: Orph.,  
Saratoga, 26-29; Orph.,  
Stockton, 26-Nov. 1; Orph.,  
Los Angeles, Nov. 2-8.  
BROWN, Seymour, Co.:  
Keith's, Phila., Nov. 2-8;  
B'lyra, Nov. 2-8; Bronx, N.  
Y. C. 10-15.  
BUCKLEY's Animals: Orph.,  
Salt Lake City; Orph., Den-  
ver, Nov. 2-8.  
BURKE, Shea's, Buffalo, To-  
ronto, Nov. 2-8.  
BURKE, Juggling: Dominion,  
Ottawa, Nov. 2-8.  
BURLY and Burley: Hipp.,  
Saratoga, Nov. 2-8.  
BURNHAM and Irwin: Maj.,  
Chgo., Nov. 2-8.  
CAIRO: Bushwick, B'lyra,  
Nov. 10-15.  
CALVIN, Blanche: Fifth Ave.,  
N.Y.C.  
CAMERON and O'Connor: Pro-  
ctor's, Newark, Nov. 2-8.  
CANFIELD and Ashley: Vic-  
toria, N.Y.C., Nov. 2-8.  
CANNWELL, and Walker:  
Keith's, Providence; Orph.,  
B'lyra, Nov. 2-8; Keith's,  
Boston, 10-15.  
CARILLO, Edna: Bushwick,  
B'lyra, Fifth Ave., N.Y.C.,  
Nov. 2-8.  
CARLTON, Two: Orph., Spo-  
kane, Nov. 2-8.  
CARSON and Farnum: Hipp.,  
Chgo.  
CAULLIAN, The: Bushwick,  
B'lyra.  
CAUFOLCAN, Chief: Orph.,  
New Orleans.  
C H A M B E R L A I N S, The:  
Orph., Indianapolis, Nov.  
2-8.  
CHIP and Marble: Orph.,  
"Frisco, 26-Nov. 8.  
CHRISTINA, Mlle.: 44th St.  
Music Hall, N.Y.C. 27-Ind.  
CHUNG Hwa Four: Orph.,  
"Frisco, Nov. 2-8.  
CHURCHILL, Bertie, Co.: Co-  
lonial, N.Y.C.; Bushwick,  
B'lyra, Nov. 2-8.  
CLARK, Mrs.: Hamilton, 44th  
St. Music Hall, N.Y.C. 27-  
Ind.  
CLARK, Wallis, Co.: Orph.,  
Omaha.  
CLARK, Wilfred, Co.: Keith's,  
Louisville, Ky., Nov. 2-8.  
CLAYTON, Una, Co.: Bronx,  
N.Y.C. Nov. 2-8.  
CLIFF, Laddie: Colonial, N.Y.  
C. 17-Nov. 2-8; Bushwick,  
Chgo., 10-15.  
CLOWLAND: Poll's, Hart-  
ford, Nov. 2-8.  
COGHLAN, Rosalind: Orph.,  
Oakland, Nov. 2-8.  
COLE and Denaly: Proctor's,  
Newark, Nov. 2-8.  
COLVIN, Blanche: Fifth Ave.,  
N.Y.C.  
COLLEGIANS, Three: Orph.,  
Newark, Nov. 2-8.  
CONCHAS, Paul: Orph., Kan-  
sas City; Orph., Des Moines,  
Nov. 2-8.  
CONLEY and Webb: Orph.,  
St. Paul, Nov. 2-8.  
CONLIN, Ray: Grand, Pitts-  
burgh; Forsythe, Atlanta,  
Nov. 2-8.  
CONLIN, Steele and Carr:  
Orph., "Frisco, 26-Nov. 2-8.  
CONNELLY and Weinrich:  
Shea's, Toronto; Fifth Ave.,  
N.Y.C. Nov. 2-8.  
CONROY and Models: Orph.,

Winnipeg; Orph., Grand  
Rapids, Nov. 2-8.  
CALSARY, J. S.: Empire, Ed-  
monton, 2-8.  
COOK, Joe: Keith's, Clait.;  
Keith's, Indianapolis, Nov.  
2-8.  
COOPER, Joe and Law: Keith's,  
Baltimore.  
CORELLI and Gillette: Orph.,  
Duluth; Orph., Winnipeg,  
Nov. 2-8.  
COURTNEY, Cathrine: Orph.,  
COUNTY, City: Orph., Des  
Moines, Nov. 2-8.  
CRAWFORD, Clifton: Palace,  
N.Y.C.; Maryland, Balto.,  
Nov. 2-8.  
CREERY and Dwyne: Colonial,  
N.Y.C.; Orph., B'lyra, Nov.  
10-15.  
CULLEN, N. James: Orph.,  
B'lyra; Bronx, N.Y.C., Nov.  
2-8.  
CUNNINGHAM and Marion:  
Keasley, Eng.; Edinburgh,  
Scott., Nov. 2-8; Liverpool,  
Eng., 10-15; Birmingham, 1-  
22.  
CUTTS, Three: Orph., Spo-  
kane; Orph., Seattle, Nov.  
2-8.  
DAILEY, Robert, Co.: Orph.,  
B'lyra; Keith's, Boston, Nov.  
2-8; Bronx, N.Y.C., 10-15.  
DAKOTA Jack Trio: Dominion,  
Ottawa, Can., Nov. 2-8.  
DALY, Lillian: Fifth Ave., N.Y.  
C. Nov. 2-8.  
D A N O B, Beverley: Orph.,  
"Frisco; Orph., Oakland, Nov.  
2-8.  
DANIELS and Conrad: Poll's,  
New Haven; Poll's, Worcester,  
Mass., Nov. 2-8; Bush-  
wick, B'lyra, 10-15.  
DANE Brothers: Keith's, Pro-  
vidence, Nov. 2-8.  
DARRELL and Conway: Orph.,  
Los Angeles, 26-Nov. 1.  
DARTS, Darling, Maj., Mil-  
waukee; Maj., Chgo., Nov. 2-8.  
DARLE, Frank, Co.: Orph.,  
Minneapolis; Orph

MARTINI and Fabrizi: Colon. N.Y.C. Nov. 10-15.  
 MASON and Murray: Colonial. Grand Rapids: Fifth Ave., N.Y.C. Nov. 8-9.  
 MAURICE and Florence: Waiters: Victoria, N.Y.C. Nov. 8-9.  
 MAXINE Brothers and Bobby: Keith's, Phila.; Palace, Chgo. Nov. 2-3.  
 MAYHEW and Taylor: Orph. Lincoln, Neb.: Orph. Sioux City, Nov. 2-3.  
 McBANE, The: Temple, Rochester, Nov. 2-3.  
 McCONNELL and Simpson: Maryland, Balto.  
 McCOMBACH and Wallace: Poli's, Scranton, Pa.; Keith's, Lowell, Mass., Nov. 3-5.  
 McCOULLOUGH, Carl: Orph. Salt Lake City: Orph. Denver, Nov. 2-3.  
 McDEVITT, Kelly and Lucy: Palace, N.Y.C.; Colonial, N.Y.C. Nov. 10-15.  
 McDONOUGH, Ethel: Orph. Denver: Orph. Lincoln, Nov. 2-3.  
 McFARLAND, Marie and Madame: Orph. Spokane, Nov. 2-3.  
 McGINN, Francis, Co.: Keith's, Toledo: Grand, Syracuse, Nov. 2-3.  
 McGIVNEY, Owen: Colonial, N.Y.C.  
 McGOUGH and Irving: Shubert, Utica, N.Y. Nov. 2-3.  
 McGRUE, Mr. and Mrs. J.: Keith's, Louisville, Ky.  
 McKay and Arding: Columbia, Grand Rapids: Maj., Chgo., Nov. 2-3.  
 McLELLAN and Carson: Orph. Salt Lake City, Nov. 2-3.  
 McMAHON and Chappell Girls: Shea's, Toronto.  
 McMAHON, Diamond and Clements: Alhambra, N.Y.C.  
 McNEISH and McNish: Broadway, Tulsa, Okla.; Hipp., Cleveland, Keith's, Columbus: Keith's, Cinl., Nov. 2-3.  
 MEVANS, The: Temple, Detroit.  
 MELODY Boys, Five: Lyric, Richmond, Va.  
 MELROSE, Bert: Victoria, N.Y.C. Bronx, N.Y.C. Nov. 10-15.  
 MELVILLE and Higgins: Bronx, N.Y.C.  
 MERCEDES: Grand, Keith's, Columbus: Keith's, Cinl., Nov. 2-3.  
 MEREDITH and Snower: Orph. New Castle, Pa.  
 MERRILL Sisters, Four: Proctor's, New York: Fifth Ave., N.Y.C. Nov. 2-3.  
 METROPOLITAN Dancers: Hipp., Cleveland, Nov. 2-3.  
 MEYER, Symon: Orpheum, Spokane, Nov. 2-3.  
 MICHELENA, Vera: Temple, Rochester, Nov. 2-3.  
 MILES, Homer, Co.: Forsythe, Atlanta.  
 MILLARD Brothers: Union Sq., N.Y.C.  
 MILLER and Masee: Union Sq., N.Y.C.  
 MILLER and Mack: Poli's, Hartford: Shea's, Buffalo, Nov. 2-3.  
 MILLER and Vincent: Poli's, New Haven, Nov. 2-3.  
 MILLERS, Jeanine: Orph. Denver.  
 MILLERS, Marjorie: Jardin de Danse, N.Y.C.—Indef.  
 MILTON and De Leon Sisters: Orph. Los Angeles.  
 MODERN Evening: New Grand, Evansville, Ind., Nov. 2-3.  
 MONTAMBO and Wells: Alhambra, N.Y.C.  
 MONTGOMERY and Healy Sisters: Forsythe, Atlanta.  
 MONTGOMERY, Marshall: Sherman Grand, Calgary, 29. 30: Empire, Edmonton, 31. Nov. 1.  
 MOORE and Littlefield: Temple, Rochester.  
 MOORE and Young: Colonial, N.Y.C.  
 "MORE Sinned Against Than Usual": Orph. New Orleans.  
 MORAN and Wiser: Alhambra, N.Y.C.; Shea's, Buffalo, Nov. 2-3.  
 MORAN, Pauline: Union Sq., N.Y.C.  
 MORRIS and Allen: Alhambra, N.Y.C.  
 MORRIS, Edna: Bronx, N.Y.C.; Keith's, Boston, Nov. 2-3.  
 MORRISSEY and Hackett: Keith's, Boston.  
 MORTON and Glass: Fifth Ave., N.Y.C.  
 MORTON, Ed.: Alhambra, N.Y.C. Nov. 10-15.  
 MORTON, Ed.: Shubert, Utica, N.Y. Nov. 2-3.  
 MOWAT, Five: Victoria, N.Y.C. Nov. 10-15.  
 MULLEN and O'Connor: Orph. Los Angeles.  
 MULLER, Gene, Trio: Orph. Omaha: Orph. Minneapolis, Nov. 2-3.  
 MULLER and Stanley: Lyric, Richmond, Va.  
 MUNSEY, Edna: Sherman Grand, Calgary, 29. 30: Empire, Edmonton, 31. Nov. 1.  
 MURIEL and Francis: Orph. Winnipeg: Orph. Regina, Nov. 2-3.  
 MURRAY, John T.: Maj., Milwaukee: Temple, Detroit, Nov. 2-3.  
 MYKOFF and Vandy: Shea's, Toronto, Nov. 2-3.  
 NASH, Julia: Keith's, Prov., Nov. 10-15.  
 NAWN, Tom: Proctor's, Plainfield, 27-29: Proctor's, Mt.

Vernon, Nov. 2-3: Proctor's, 55th St., N.Y.C. 6-8.  
 NEPTUNE's Garden: Orph. B'klyn.: Orph. Harrisburg, Nov. 2-3.  
 NETHERHOLM, Gies: Orph. B'klyn. Nov. 10-15.  
 NEVIN and Erwood: Grand, Pittsburgh: Grand, Syracuse, Nov. 2-3.  
 NICHOLS, Nellie: Orph. N'Y. Palace, Oakland, Nov. 2-3.  
 NICK'S Skating Girl: Keith's, Phila.: Maryland, Balto., Nov. 2-3.  
 MINNETTE: Orph. Regina, Nov. 2-3.  
 Nov. 2-3: Sherman Grand, Calgary, 29. 30: Empire, Edmonton, 31. Nov. 1.  
 NORTHWORTH, Jack: Keith's, Indianapolis: Keith's, Washington, Nov. 2-3.  
 NORTON, G. O. Co.: Orph. Denver.  
 OAKLAND, Will: Poli's, Scranton, Nov. 2-3: Keith's, Phila., 10-15.  
 ODELL, Maude, Co.: Orph. Spokane: Orph. Seattle, Nov. 2-3.  
 O'DONNELL, Charles, Co.: Poli's, Scranton, Pa.: Poli's, Hartford, Nov. 2-3.  
 OLOTT, Charles: Shubert's, Utica, N.Y.: Orph. Harrisburg, Pa., Nov. 2-3.  
 OLYMPIA Girls: Orph. Salt Lake City: Orph. Denver, Nov. 2-3.  
 O'MEARA, Gliding: Keith's, Toledo: Keith's, Columbus, Nov. 2-3.  
 O'NEIL and Wainmaly: Temple, Rochester.  
 O'ROURKE, Elephants: Columbia, St. Louis, Nov. 2-3.  
 OVERMAN, Lynn, Co.: Colonial, Norfolk, Va.  
 PARISIAN Four: Orph. Denver: Orph. Omaha, Nov. 2-3.  
 PARRY, Charlotte, Co.: Orph. Sacramento, 28-29: Orph. Stockton, 30-Nov. 1, Orph. Los Angeles, 2-3.  
 PAULHAM Troupe: Orph. Montreal.  
 PEALSON and Goldie: Orph. Oakland: Orph. Sacramento, Nov. 2-3: Orph. Stockton, 6-8.  
 PEPPINO: Keith's, Prov., Nov. 10-15.  
 PEREZ, Four: Maj., Milwaukee: Orph. Montreal, Nov. 2-3.  
 PERRY, Albert: Dominion, Ottawa: Orph. Montreal, Nov. 2-3.  
 PERRY'S Minstrel Maid: Hudson, Union Hill, N.J.  
 PERSIAN Garden: Orph. Memphis, Nov. 2-3.  
 PHINA and Pickle: Orph. Minneapolis: Orph. St. Paul, Nov. 2-3.  
 POLLOCK, Milton, Co.: Orph. Des Moines: Orph. Omaha, Nov. 2-3: Orph. St. Paul, 10-15.  
 PURPLE Lady: Orph. Elmwood, Va.  
 RAFAELITE'S Dogs: Dominion, Ottawa, Can.  
 RAMESSES, The: Orph. Des Moines: Orph. Omaha, Nov. 2-3.  
 RAMSDELL, Three: Maryland, Balto.: Keith's, Phila., Nov. 2-3: Bronx, N.Y.C. 10-15.  
 RANKIN, Virginia: Orph. Seattle: Orph. Portland, Nov. 2-3.  
 RANF, Claude: Orph. Altoona, Pa.: Grand, Syracuse, Nov. 2-3.  
 RAVENSCROFF, Charlotte: Orph. Lincoln, Neb.: Orph. Nov. 2-3.  
 RAY and Hillard: Poli's, Hartford, Nov. 2-3.  
 RAYMOND and Caverly: Orph. B'klyn.: Keith's, Washington, Nov. 2-3: Alhambra, N.Y.C. 10-15.  
 RAYNOR'S Dogs: Forsythe, Atlanta.  
 REDFORD and Winchester: Orph. Lincoln, Neb.: Orph. Kansas City, Nov. 2-3.  
 REDHEADS, Lasky's, Grand, Syracuse: Orph. Montreal, Nov. 2-3: Colonial, N.Y.C. 10-15.  
 REINHOLD, Bernard A. Co.: Poli's, N.Y.C.  
 REISNER and Geres: Poli's, Scranton, Pa.  
 RENO, George B.: Keith's, Washington.  
 RICE, Sally and Scott: Orph. Sacramento, 6-8: Orph. Stockton, 9-10.  
 RICHARDS and Kyle: Columbia, St. Louis: Orph. Memphis, Nov. 2-3.  
 RICHARDS, Chris: Keith's, Cinl.: Keith's, Louisville, Nov. 2-3.  
 RICHARDSON, Bruce: Kedzie, Chgo., Nov. 2-3: Avenue, Chgo., 10-15.  
 ROBINS, The: Orph. Des Moines: Columbia, St. Louis, Nov. 2-3.  
 ROLANDOW Brothers: Colonial, Norfolk, Va., Nov. 2-3.  
 ROGERS, Will: Orph. Kansas City: Orph. Des Moines, Nov. 2-3.  
 ROMANOFFS, Three: Maryland, Balto., Nov. 2-3.  
 ROONEY and Bent: Orph. Duluth: Maj., Milwaukee, Nov. 2-3.  
 ROSA, Della and Marcello: Orph. Oakland, Nov. 2-3.  
 ROBAIRES, The: Hipp., Cleveland: Keith's, Columbus, Nov. 2-3: Keith's, Cinl., 10-15.  
 RORNS, Two: Proctor's, Newark, Nov. 2-3.  
 ROBIN, Carl: Orph. Salt Lake City, Nov. 2-3.  
 ROY, Ruth: Union Sq., N.Y.C. Nov. 10-15.  
 RUGGER, Elsie: Orph. Denver.  
 RUSH Ling Fay: Dominion, Ottawa, Can.

SAHARET: Orph. Los Angeles: Orph.  
 SANSONE and Delilah: Keith's, Indianapolis.  
 SAUNDERS, Chalk: Dominion, Ottawa: Orph. Montreal, Nov. 2-3.  
 SAWYER, Joan and Carlos: B'klyn.: Jardin de Danse, N.Y.C.—Indefinite.  
 SCHOLES and Dickson: Temple, Detroit, Nov. 2-3.  
 SCHIRNER and Richards: Garlick, Wilmington, Del.  
 SCHWARTZ Brothers: 44th Street Music Hall, N.Y.C. 27—Indef.  
 SCOTT and Keane: Orph. Frisco: Orpheum, San Francisco, Nov. 2-3.  
 SELDON, Venus: Alhambra, N.Y.C. Nov. 10-15.  
 SEMON, Charles F.: Temple, Frisco, Nov. 2-3.  
 SEVILLE, Lillian: Proctor's, Newark, N.J.  
 SHARP and Turek: Keith's, Phila.: Columbia, St. Louis, Nov. 2-3.  
 SHAW, Lillian: Grand, Pittsburgh: Keith's, Indianapolis, Nov. 2-3: Keith's, Cinl., 10-15.  
 SHERIDAN, Frank, Co.: Shea's, Buffalo, Nov. 2-3: Keith's, Washington, 10-15.  
 SHONE, Hermine: Columbia, St. Louis: Orph. Memphis, 2-4.  
 SKEATING Bear: Forsythe, Atlanta: Lyric, Birmingham, Ala., Nov. 2-3.  
 SLEMONS, Frederick: Bushwick, B'klyn.: Keith's, Washington, Nov. 2-3.  
 SLOAN, Blanche: Keith's, Washington.  
 SMALLER, Ralph: Orph. Portland.  
 SMITH and Hoppe: Temple, Hamilton, Can.  
 SON of Solomon: Dominion, Ottawa, Can.  
 SONG Birds: Orph. Los Angeles.  
 SONG Revue: Bushwick, B'klyn.  
 SPENCER and Williams: Colonial, Norfolk, Va., Nov. 2-3.  
 SPILLERS, Six Musical: Orph. Spokane: Orph. Seattle, Nov. 2-3: Orph. Portland, 10-15.  
 S'PAGUE and McNeice: Colonial, N.Y.C.: Keith's, Washington, Nov. 2-3.  
 SPEIRING Girl: Fifth Ave., N.Y.C.  
 STANLEY and Corbett: Jardin de Danse, N.Y.C.—Indef.  
 STANLEY, Stan: Trio: Garlick, Wilmington, Nov. 10-15.  
 STANLEY, The: Orph. New Castle, Pa.: Temple, Detroit, Nov. 2-3.  
 STERLING and Chapman: Colonial, Balto., Nov. 2-3.  
 STEPP, Goodrich and King: Grand, Syracuse.  
 STEVENS, Edwin, Co.: Orph. Montreal: Keith's, Columbus, Nov. 2-3.  
 STEVENS, Leona: Keith's, Toledo, Nov. 2-3.  
 STORY, Belle: Temple, Rochester: Maj., Milwaukee, Nov. 2-3.  
 SULLIVAN, Arthur, Co.: Orph. Harrisburg, Pa.  
 SULLY, Five: Orph. St. Paul: Orph. Duluth, Nov. 2-3.  
 SUMNER, Byron, Co.: Poli's, New Haven: Dominion, Ottawa, Can., Nov. 2-3.  
 SURATT, Valeria, Co.: Bronx, N.Y.C.: Keith's, Phila., Nov. 10-15.  
 SUTTON, McIntyre and Sutton: Orph. Salt Lake City, Nov. 2-3.  
 SWAIN-Outman Troupe: Temple, Detroit: Temple, Rochester, Nov. 2-3.  
 SWOR and Mack Co.: Orph. Swanton: Orph. Sacramento, Nov. 2-3: Orph. Stockton, 6-8.  
 SYDNEY and Towale: Orph. Des Moines, Nov. 2-3.  
 TANNH, J. J.: Keith's, Washington: Proctor's, Newark, Nov. 2-3.  
 TEMPTATION: Keith's, Providence.  
 THOMPSON, Williams Co.: Orph. Sioux City, Nov. 2-3.  
 THORNTON, James and Benson: Union Sq., N.Y.C.  
 THURBER, A. and Madison: Maryland, Balto., Nov. 10-15.  
 TIGHE, Harry, Co.: Orph. B'klyn.  
 TINA, Mile.: Orph. Portland.  
 TITANIO Disaster: Orph. Minneapolis: Orph. St. Paul, Nov. 2-3.  
 TOWER, The: Empress, Los Angeles: Empress, San Diego, Nov. 2-3: Empress, Salt Lake City, 10-15.  
 TRAINED Nurses: Orph. Memphis: Orph. New Orleans, Nov. 2-3.  
 THROVAT, Victoria, N.Y.C.: Bronx, N.Y.C. Nov. 10-15.  
 TUCKER, Sonnie: Keith's, Boston: Poli's, New Haven, Nov. 2-3.  
 TYPES, Three: Poli's, Hartford: Poli's, New Haven, Nov. 2-3.  
 URSEMS, The: Temple, Detroit, Nov. 2-3.  
 VAN and Schaner: Temple, Detroit: Temple, Rochester, Nov. 2-3.  
 VAN, Billy B. Co.: Orph. Duluth: Orph. Winnipeg, Nov. 2-3.  
 VAN Brothers: Keith's, Cinl.: Keith's, Louisville, Nov. 2-3.  
 VAN Charles and Fannie: Keith's, Toledo: Keith's, Columbus, Nov. 2-3.  
 VAN, Union Sq.: Shea's, Toronto.  
 VANIER, The: Orph. Kansas City: Orph. Sioux City, Nov. 2-3.

**STARS IN FOUR-A-DAY**  
 Winona Winter, Truly Shattuck, and Others on J. L. and S. Time  
 CHICAGO, Oct. 28.—Winona Winter has been a big drawing card in the Jones, Linick and Schaefer houses. Alva York has opened on that circuit at McVicker's. Truly Shattuck has been attracting her many friends and admirers to the four-a-days. Grace Cameron begins on the same circuit next month and Grace Van Studdiford opens Nov. 24.  
 Charles E. Bray, now making a three weeks' tour of the Orpheum circuit, was a Chicago visitor last week, dropping in to the Association, where he was director-general until about a year ago.  
 Nora Hayes was just as popular as ever with the patrons last week. The most pleasing feature of her vaudeville appearance is her rendition of former song hits.  
 Norman Friedenwald's tabloid, Uncle Josh, closed at the Orpheum at Freeport, Ill., the company being disbanded.  
 Kerry Meagher, who has been ill, is back at his desk in the Western Vaudeville Managers' Association.  
 Blake's Comedy Circus, at McVicker's, and Captain Brunswick and company in the Tenderfoot's Troubles, at the Academy Theater, were recent Chicago hits.  
 Tabloid musical comedies, so popular in the Middle West, will be seen in Philadelphia for a season of five weeks. This arrangement was perfected by Fred G. Nixon, a resident of that city, who came here to close up the deal.  
 Tabloid activities are many just now. The Wizard of Oz opens at Gary, Dec. 11. Sum's Imperial Minstrels open on the W. V. M. A. tabloid time, Dec. 11. Halton Powell's Who's Your Friend? began rehearsals last week and has a one-night stand or two before starting regularly at the Family at Clinton, Ia., Nov. 8. Lillian Mortimer opens at Hammond, Ind., Dec. 18. Miss Nobody from Starland opens at Gary, Nov. 23.  
 E. E. MURKIN.

**STEGER ILL, LEAVES BILL**  
 Julius Steger was forced, through illness, to leave the Union Square bill on Wednesday of last week. Rice and Cohen were substituted and finished the week. Mr. Steger is suffering from a severe cold.

**JOIN PANTOMIME PRODUCTION**  
 Smith and Austin are leaving vaudeville to appear in the coming production of Hop o' My Thumb. Smith and Austin tried out their new act at the Union Square recently.

**LEAVES PULPIT FOR STAGE**  
 Alexander Irvine, D.D., the Socialist preacher, soldier, adventurer and literateur, is playing in vaudeville in a sketch. The Rector of St. Jude, which he wrote himself. Last week he appeared at Poli's Theater in New Haven.

**JOHN RANSOME SCORES HIT**  
 John W. Ransome was engaged to play the Lyric Theater, Red Bank, N. J., for three days in his William Jennings Bryan characterisation. Mr. Ransome's act scored such a hit on Monday that he was engaged for the entire week.

**WAGER ON POPULARITY**  
 A \$500 wager rests between Cecil Lean and Bernard Granville, both graduate comedians of the La Salle Theater, Chicago, as to which will receive the most favorable reception by the audience at the Colonial this week. Edward E. Darling, general booking expert for B. F. Keith, is the referee who will decide the winner.

**THE COURTNEYS WITH MRS. THAW**  
 The Courtney Sisters this week joined the Evelyn Nesbit Thaw road show, under contracts handled by the H. B. Marlneill offices.

**BANKOFF AND GIRLIE SCORE**  
 Following their hit at the Palace Theater last week, Bankoff and Girlie, the whirlwind dancers, were tendered a fifty-week routing.

VINCENT'S, Maude, Doss: Fifth Ave., N.Y.C.  
 VINTON and Buster: Alhambra, N.Y.C. 10-15.  
 VIOLINSKY: Orph. Montreal.  
 VIVIAN, The: Keith's, Indianapolis: Keith's, Louisville, Nov. 2-3.  
 VON Tiller, Al: Maj., Chgo., Nov. 2-3.  
 VOY Vespante: Colonial, Norfolk, Va., Nov. 2-3.  
 WAKEFIELD, Willa Holt: Orph. B'klyn.  
 WALSH and Bentley: Columbia, St. Louis.  
 WALSH, Blanche, Co.: Orph. Denver: Orph. Lincoln, Nov. 2-3.  
 WALTERS, Ann, Co.: Shea's, Toronto, Nov. 2-3.  
 WARD and Curren: Poli's, Scranton, Pa.  
 WARD and Weber: Fifth Ave., N.Y.C.: Keith's, Wash., Nov. 10-15.  
 WARD Brothers: 44th St. Music Hall, N.Y.C. 27—Indef.  
 WARD, Elia: Jardin de Danse, N.Y.C.—Indef.  
 WARREN, Percy: Hipp., Cleveland, Nov. 2-3.

**VAUDEVILLE NOTES**  
 Lamberti sailed for Europe last week.  
 Madame Herrmann is appearing in the Middle West.  
 Hardeen, "the Handcuff King," is playing the Low time.  
 Olive Briscoe has been invited to appear in a new musical production in January.  
 Bessie Wynn has a new act in preparation.  
 Betty Callish appeared at Keith's in Philadelphia last week.  
 The Forth Party, a musical and singing act, opens in Harrisburg on Nov. 10.  
 Hal Johnson is receiving good notices in Look Who's Here.  
 The Earl of Carriek made his debut in vaudeville at the London Coliseum last week in a sketch, Colonel Cleveland, V.C.  
 Rush Ling Toy becomes a Jones, Linick and Schaefer headliner on Nov. 10, when he opens at McVicker's in Chicago.  
 "The Musical Girls" have reunited for vaudeville. Estelle Churchill, the trap drummer, is again with the act.  
 It is reported that F. F. Proctor is negotiating for an Albany theater for vaudeville.  
 Hilda Thomas and Lou Hall are meeting with success on the Orpheum Circuit in their skit, The Substitute.  
 Mario and Duffy, successors of the Mario Trio, have been routed over the Orpheum time.  
 Brandon Hurst is supported in the playlet, The Girl, under Jones Lasky's direction, by Otto Kruger and Stanley Harrison.  
 George Neville and Pearl Ford have been engaged for Irving Cobb's sketch, Margaret Bagby, dramatized from Bosman Bulger's story in the Saturday Evening Post.  
 Saharet's dancing programme includes A la Champagne, Danse Barbaque, La Serenade, and Tango Argentino. She is supported by J. Florido.  
 Captain Jack Auger and his six Lilliputians are playing the sketch, Jack the Giant Killer, in the Jones, Linick and Schaefer houses.  
 The Bird Millman Trio of wire artists all Summer with the Barnum and Bailey Circus, returns to vaudeville late in November.  
 Lida McMillan, assisted by Bert Snow, Blanche Boyer, and Edith Mendosa, are appearing in The Late Mr. Allen, a comedy by Bosman Bulger and May Tully.  
 Marie and Billy Hart, just returned from their tour of the world, open their vaudeville season at the Savoy, Atlantic City, next Monday.  
 Florence Holbrook, according to reports, is leaving vaudeville to enter The Broadway Honeymoon cast, at the Comedy Theater in Chicago.  
 The new Sheridan Square Theater in Pittsburgh opened last week, with J. K. Emmett, Viola Crane and company featured in The Strongest Tie.  
 The Prince of Monaco attended a performance at the Palace last week. One hundred and thirty sailors from the U.S. Olympic visited the theater on Thursday night.  
 The Victoria Theater, Clarksburg, W. Va., has been leased by C. H. Paine and the name changed to Lyceum. The house is playing vaudeville to excellent business.  
 Harry Thompson, "His Honor, the Mayor of the Bowery," spent his sixteenth birthday, Oct. 12, among his professional friends, in Brooklyn, and received many congratulations.  
 Ray Cox is being assisted in her new act by Joseph Woodward. She offers two new songs, "Work, Work, Work," and "The Perfect Lady," and uses an airship number to close.  
 Frosini, "master of the accordion," scored solidly in San Francisco recently. Neill Wilson said in the San Francisco Examiner that after Frosini's act, "the audience folk showed symptoms of climbing upon their chairs in appreciation."  
 Hermine Shone is playing Richard Warner's sketch, The Last Hope, a tabloid melodrama, in which she saves the life of the hero, condemned to die at the stroke of twelve, by hanging to the clapper of the big prison bell.  
 Fred Hylands, a veteran American vaudeville performer, died in London on Oct. 26, of diabetes. He went to England with his partner, Wilbur Heid, two weeks previous to his death. For years Mr. Hylands was well known in vaudeville. He ran a small music publishing business, handling largely his own compositions. He was a member of the White Rats Actors' Union.

WARRREN and Connelly: Orph. Portland.  
 WATER Cure, The: Fifth Ave., N.Y.C.  
 WATSON and Santos: Lyric, Birmingham, Nov. 2-3.  
 WEBB, Austin, Co.: Orph. Spokane, Nov. 2-3: Orph. Seattle, 10-15.  
 WEILAND, Great: Orph. St. Paul: Orph. Duluth, Nov. 2-3.  
 WELCH, Joe: Orph. Portland.  
 WELCH, Mealey and Bell: Orph. Birmingham, Ala., Nov. 2-3.  
 WEST, Mac: Victoria, N.Y.C.: Keith's, Phila., Nov. 10-15.  
 WESTON, William: Keith's, Louisville, Nov. 2-3.  
 WHEELER and Wilson: Harrisburg, Pa.: Palace, Chgo., Nov. 2-3.  
 WHEELER, Bert, Co.: Lyric, Birmingham, Ala., Nov. 2-3.  
 WHITEFIELD and Ireland: Orph. Spokane: Orph. Seattle, Nov. 2-3.  
 WILL and Kemp: Orph. B'klyn.: Bushwick, B'klyn., Nov. 10-15.  
 WILLIAMS and Waifs: Orph. Harrisburg.

WILLIAMS, Thompson, Co.: Orph. Kansas City.  
 WILLE and Henson: Orph. Memphis: Orph. New Orleans, Nov. 2-3.  
 WILSON and Aubrey: Poli's, Hartford.  
 WILSON, Doris, Co.: Keith's, Columbus: Hipp., Cleveland, Nov. 2-3: Keith's, Cinl., 10-15.  
 WILSON, Grace: Balto., Nov. 2-3.  
 WILSON, Jack, Co.: Poli's, N.Y.C.: Fifth Ave., N.Y.C. 10-15.  
 WINNLOW and Strayer: Orph. Kansas City, Nov. 2-3.  
 WOMAN Proposals: Maj., Chgo., Nov. 2-3.  
 WOOD and Wray: Orph. B'klyn., Nov. 10-15.  
 WOOD, Britt: Keith's, Louisville, Nov. 2-3.  
 WYNN, Ed, Co.: Orph. Sacramento, 28-29: Orph. Stockton, 30-Nov. 1, Orph. Los Angeles, Nov. 2-3.  
 YOUTIN, Alma: Orph. Des Moines.  
 ZARRELL, Leo, Trio: Keith's, Prov., Nov. 10-15.  
 ZED and Hunt: Poli's, Scranton, Nov. 2-3.



# BOSWORTH



PRESENTS

# THE SEA WOLF

BY

# JACK LONDON

We are the exclusive producers in motion pictures of all Jack London's works, past, present and future.

A private preliminary exhibition of the Sea Wolf will be given at the Winter Garden, Broadway and Fiftieth Street, New York, Wednesday, Oct. 22, at 11 A.M., by courtesy of Messrs Shubert. The motion picture trade and theatrical interests are cordially invited.

**BOSWORTH, Inc.**  
648 South Olive St., Los Angeles, Cal.

**WILLIAM L. ROUBERT**  
Gen'l Sales Manager  
Temporary Address  
**HOTEL KNICKERBOCKER**  
New York

## Jack London to His Friends

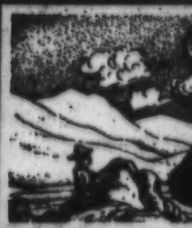
I have made a contract under which Bosworth, Inc., has the rights to make moving pictures of all my works. Bosworth, Inc., has made a fine seven-reel picture of "THE SEA WOLF," **authenticated** over my signature with twenty-five feet of moving pictures of myself writing at my desk. All other films made by BOSWORTH, INC., will be similarly **authenticated**. Unauthorized persons are raiding my copyrights and are attempting to sell to exhibitors moving pictures of my novels and stories, including a three-reel picture of The Sea Wolf. It is necessary, in order for me to protect my rights by suits for injunctions and damages, to know immediately in whatever city these unauthorized films may be exhibited. Wherefor I ask all my friends to notify me immediately whenever such unauthenticated films are exhibited or advertised to be exhibited.

Glenellen, Cal.

(Signed)

JACK LONDON

Oct. 13, 1913



# MOTION PICTURES

## COMMENT AND SUGGESTION



**M**UCH has been said, though little has been done, concerning the so-called "poster evil." Much more remains to be said, and at last there seems a possibility of some real action being taken. Though the National Board of Censorship modestly avers that "it cannot force any action" we feel that there is a strong possibility of good resulting from the forthcoming conference between the advertising men of the manufacturers and the censors. It is in the Board's soft-voiced manner of speaking that its real strength lies. Compulsion forces only revolution; consultation brings success.

The percentage of posters that need drastic action is much smaller than a cursory glance over the field would indicate. The proportion of posters showing lurid scenes is exactly the same as the proportion of films that should not be shown at all. And it is just this small proportion of films and posters, that the Censor Board cannot reach, either by persuasion or force. It is a dangerous minimum. But we feel that, if the prying fingers of the village censors can only be kept off, the natural growth of the film industry will kill off this sort of company. With feature films of a much better quality, both from the point of dramatic interest and artistic production, available to the patron at the lowest admission price, it seems only a question of time when the pernicious film will be crowded off the screen. But it is a curious fact, to be observed in the spoken drama and the photoplay, that though Mr. Public may make up his mind to-day that he does not want a certain type of production it will be next leap year before the theater owner and producer learns of the decision. Delay and danger both begin with the same letter of the alphabet. Since it is the posters and not the films that we are treating of here, let us see if the exhibitor and manufacturer cannot forestall the patron now and take the poster situation in hand before the damage is done.

What can the manufacturer do? Can the recognized, reputable, producer do anything that will affect the fly-by-nighter? He can. And he can start right in by checking a tendency to legitimize the film shark whose posters are causing all the trouble. At present the idea with many seems to be, "See how close we can go to the line without stepping over into the territory of the man with whom we would not for a moment associate." The effect is to place all posters on the same level. The cure lies, first of all, in better work from an artistic

viewpoint; secondly in a more careful use of reading matter. The harm in many posters is caused by the typewriter of the publicity man and not by the pen of the artist. Most recognized companies are careful in the choice of a scene to illustrate, and then spoil the entirety by using a screaming combination of colors, and crowding as many sensational adjectives as possible into the description of the film. The temptation to use flaring colors and to put a "punch" into the reading matter is too much for most men with a vocabulary. The desire to avoid being overlooked in the shuffle brings many a conservative advertiser to his doom in the use of flaring color combinations. In the mind of the lay reader



BENJAMIN F. WILSON,  
To Star in a Forthcoming Edison Series.

these things are all jumbled and all posters, in the end all films, are sometimes condemned. The solution is to get entirely away from the style of the cheaper manufacturer, so that even in the mind of the man on the outside he will be known as the exception. Get posters that secure a reading by invitation, not by brute force. It can be done. A few of the producers are doing it now. Let all do it, and freeze out the undesirable.

And now, Mr. Exhibitor, we would a word with you. A few days ago in conversation with a man closely connected with the film world we were told, "Posters are not prepared for the patron, they are made up with the desires of the exhibitor solely in mind. Posters are a manufacturer's best sales agents." Are you not misjudging the picture patron, Mr. Exhibitor? Are you not judging the entire field of spectators by the crowd of ten-year-old boys that crowd around your sensational posters? Figure it out. Take any five of the throng of possible patrons that pass your door. Two out of the five are coming into your house whether you have posters or not, they "have the habit." To them the pictures are a nightly after-supper relaxation. Of the other three, one is the man who never goes to a picture show, the fanatic who believes pictures are an abomination. Suppose the front of your house is made hideous with what we might call "yellow-posters," paraphrasing a term applied to the same class of newspapers. You have supplied him with fuel for the fires of his hate. You have given him a host of arguments which are not refuted by saying that the films are not as bad as the posters. The remaining two of our chosen five are either on the way to the other fellow's house or else they are occasional picture-goers who are undecided how to spend the evening. Here is where we differ. The type of exhibitor of whom we are

speaking believes that with a sensational picture he has a better chance of enticing these two into his house. We do not. Is there not just as strong a possibility that you will frighten him away; that he will decide, "Oh, that is one of those cheap places." Think it over.

The evil of posters is often really a case of the evil use of posters. The best of posters, if strung on banners with a reckless abandon—placed on stands as though you were trying to barricade your entrance, will often equal in vicious aspect the worst lithos ever turned out. How often have we noticed on the other side of the street one of these flamboyant fronts and gloated to ourselves, "Aha, here is a chance to see some of those sensational posters that every one is decrying," only to find after crossing the street that they were the familiar harmless type, but in a hideous disguise!

We might mention here the plan of one exhibitor in New York. At the Regent Theater, aside from an occasional Kinemacolor poster, the only announcement made outside the house is a neat stand on which the name and type of the photoplay is given. It is an interesting experiment, betokening an ideal condition for the exhibitor, but which we do not approve of because we feel that the manufacturer whose pictures please deserves the advertising benefit of his name being impressed on the patron. In fact, whisper it only amongst our brethren of the scenario writers, we hope to see the day when the author's name shall also be found on the poster and lobby stand. It would not mean rewarding good work, it would be an incentive to better work.

**A**DDITIONS to the Mignon's revival club are still coming in. A recent arrival from Portland, Maine, gives the following list of Biograph pictures as those "we would all like to see again:" The Rectification, A Little Child Shall Lead Them, The Repliation, All on Account of the Milk, The Newlyweds, and Old Faithful. All of these films were produced in 1909 and 1910 and the last three mentioned are comedies. Many of the letters received commend the plan, but do not name any specific films. To be eligible to membership, you must tell us the particular picture that you think worth reviving, and don't go searching back into the files of your memory. We want the pictures that have stuck in your memory, the names that come without beckoning. They are the worth while ones.

THE FILM MAN.



HELEN LUTTRELL,  
Now in Cuba with All-Star Company.



COUNTRESS DE MARSTINI,  
Appearing with Blanche Features.



BARBARA TENNANT AND O. C. LUND,  
In "Lady Babbie," Eclair Feature, Released Nov. 12.



SCENE FROM "THE PRICE OF VICTORY," LUBIN.  
Feature Released Nov. 12 on General Film Programme.

## DENY VITAGRAPH RUMOR SPECTACULAR KALEM FILM

Company Has Not Leased Criterion Theater—  
Some Playhouse May Be Secured Later

At the offices of the Vitagraph Company an official denial is given to the story that the motion picture concern had leased the Criterion Theater, New York. The rumor was current in film circles last week and received some strength from the announcement that the incorporation papers of the Vitagraph-Liebler Company had been filed. The Criterion Theater is located on Broadway, in the heart of the theatrical district, and would make an ideal location for the forthcoming Vitagraph-Liebler features.

Despite the denial of the specific Criterion lease story, it is understood that the new coalition is on a still hunt for some Broadway playhouse. The Broadway stamp of approval on a feature picture is becoming as valuable as on a dramatic production, and with a concern like Vitagraph-Liebler turning out regular features it would probably be worth while to control a house solely for these films.

### TO FILM ARMY-NAVY GAME

Edward M. Roskam has pulled down another plum for his Commercial Motion Picture Company in securing the contract to take pictures of the Army-Navy football game in November. The gridiron struggle will be staged at the Polo Grounds, New York.

Due to the wonderful work shown by the Commercial Company in filming the recent World Series baseball games, Roskam has already received orders for the football pictures from early birds in the exchange ranks. Over fifty prints of the baseball film have been sold, the territory not closed being grabbed up by the Universal Company.

Much credit is due to the camera men and the factory force for the good results achieved. Although bad weather prevailed during the week, the company succeeded in getting wonderful pictures, and stand on record as being the only moving picture manufacturing concern that has ever taken pictures consecutively for five days, and succeeded in showing them throughout New York and Philadelphia the same night of the game. The series ended Oct. 11 and the company had twenty-five prints ready for delivery by Oct. 15.

### ALLEGES COPYRIGHT INFRINGEMENT

Alleging that the film The Greater Call is an infringement on the play The Great Divide, Mrs. Harriet C. Moody has commenced action in the United States District Court to enjoin the Eclair Film Company and the Universal Film Manufacturing Company from making and distributing copies of the picture. A temporary injunction is also sought to restrain the defendant from exhibiting the film until the infringement action is settled.

It is alleged that the general plot and incidents of the play, The Great Divide, were used in the picture production. Mrs. Moody claims that the commercial value of the play is being injured by the exhibition of the film.

### "THE THREE MUSKETEERS" FILMED

Alexander Dumas' masterpiece, The Three Musketeers, has been produced in motion pictures by an English concern and was shown last week, for the first time, in London, before an audience consisting of the leading lights of London social and official life. The film will probably be seen in America soon.

### "LIFE OF WAGNER" PICTURED

Preparations are under way for the early showing of "The Life and Works of Richard Wagner," a film handled in America by Klaw and Erlanger. R. B. Pigott has been engaged as lecturer and W. H. Hamiston as organist for the pictures, which will open with a series of special matinees at the New Amsterdam Theater.

### Expenditure of \$70,000 for Film Production of Battle of Quebec an American Record

The Kalem Company is not satisfied to allow the palm for spectacular pictures to remain with the foreign film manufacturers, and at the cost of \$70,000 and several months of time has just completed a gigantic picture with the Battle of Quebec as the center of interest. The name under which the film will be released has not yet been decided.

After spending several months in studying locations and arranging for costumes of the period, the year 1759, a company of twenty-five actors and seventy technical men was taken to the Island of Orleans, where a military camp, with commissariat, hospital corps, and stables, had been erected as the base of operations. One of the Quebec papers describes subsequent operations as follows:

Tents were pitched and an Indian village built, which accommodated some seventy Indians that were brought from Caughnawaga. The managers next went to work to acquire facsimile costumes of those worn by the British and French troops of that period, and were fortunate in finding this material in Quebec, 800 uniforms being got together.

"The company next hired some 360 men, whom they kept in their employ for two months, and sometimes when necessary had as many as 600 in their employ."

"The allegorical fleet consisted of one 160-foot three-masted full-rigged ship to represent the flagship of Admiral Sanders, on the decks of which were ranged fifty-six cannon. There were two other ships, twelve improvised frigates, and fourteen other sailing craft, besides whaleboats, skiffs, etc., in fact, a regular counterpart of the British fleet in 1759."

Keenan Buel was the director.

### WARNER'S FEATURE NOTES

Joe Welch, whose Hebrew impersonations have been delighting vaudeville audiences for years, will appear shortly in a three-part Warner's Feature entitled The Struggle for Wealth.

How would you like to wear a death mask made of plaster of paris for half an hour, or until it had hardened on your face? This was the ordeal that Gene Gauntier, who appears on the programme of Warner's Features, Inc., had to undergo recently while working in a three-part production, in the Shadows.

In this unusual photoplay Miss Gauntier

enacts the role of an ambitious sculptress under the tutelage of a noted sculptor. In one scene Roderigo, the sculptor, is shown at work upon his masterpiece, The Madonna, using the cast of Miss Gauntier's face as his model.

In spite of the fact that Miss Gauntier used plenty of vasoline on her face before the plaster was applied she lost several inches of cuticle when the mask was removed, but came through smiling, although her cheeks were several shades too red for comfort.

When Branch No. 11 of the Motion Picture Exhibitors' League met in convention at Rochester, N. Y., last week, their attention was directed on one evening to a special exhibition of Warner's Features, staged in the Hotel Rochester, by D. J. Chatkin, local manager for the Buffalo office of Warner's Features, Inc.

### LEOPARD BITES ACTRESS

ROME (Special).—Adriana Costamagna, an actress, was badly bitten and clawed by a leopard while posing for a classical scene in a motion picture recently. The keepers of the animal, who were standing near by, did not use their revolvers as they were afraid of hitting the woman. They turned the hose on the leopard, but without effect. Finally they succeeded in getting a chain around the animal and dragging it away. Signorina Costamagna's face and arms, however, will be permanently disfigured.

### WANT LOWER INSURANCE RATE

The New York Local of the Motion Picture Exhibitors' Association, of which Samuel Trisler is president, has appointed a committee to take up the question of lower insurance rates for picture houses with the Board of Fire Underwriters. In the resolution appointing the committee it was declared that while the "fire risks in picture theaters have become practically nil, the insurance rates retained for same are a higher percentage than those of any other business."

### QUIRK IN VAUDEVILLE

Billy Quirk, the well known comedian of the screen, is booked for a vaudeville tour of the East and Middle West States during the month of November. Billy, who will carry his own pianist along with him, has a real big time singing, monologue and dance act, and will doubtless prove as big a vaudeville drawing card as he is a screen favorite.



BIDDING PHILIP KLEIN FAREWELL

Lower Row: Mrs. Cooke, Gertrude Shipman, Mrs. Klein, Philip Klein, H. B. Raver, Archie Selwyn, George Cooke, Miss Brown, Mrs. Miles, Joe Miles.  
Upper Row: Mr. and Mrs. Arthur Butler Graham, Miss Toone, "Watso" MacArthur, Lawrence McGill, Mrs. Raver, W. P. Milligan, Louis R. Harrison, F. J. Becroft, Joe Farnham, Jim Hoff, George Proctor, "Hub" Taylor, W. A. Johnson, T. Bedding.

### "AU REVOIR," PHIL KLEIN

Jolly Trade Gathering to See All-Star Treasurer Off for Europe

The departure of Philip Klein to visit his father, Charles Klein, in Europe, was made by his associates in the All-Star Company the occasion for one of the most pleasant informal gatherings of the season.

Mr. Klein and his associates invited the boys of the trade press to partake of a beef-steak dinner at Healey's Restaurant, and it was a lusty crew of trenchermen, accompanied by their ladies, to be exact, who responded. Every one had saved both their thirsts and their appetites for the fray, and right merrily did they fall upon the viands which mine host had provided, Joe Farnham as usual carrying off the honors, with George Proctor a close second.

After the wassail had circulated right merrily, speech-making was in order. Joe Farnham earned his first salary with the All-Star Corporation by acting as toastmaster, and his merry quips and jests about the boys present kept the audience in a jolly humor.

After the barrel of "brown October" had by combined assaults been rendered helpless, adjournment was taken to the ballroom, where terpsichorean feats were performed until it was time to adjourn to the steamship pier, and right here let us state that we have discovered the reason for the popularity of Clymer and Milligan par excellences. They are turkey trotters par excellences.

Most of the guests journeyed to the Cunard pier to bid bon voyage to Mr. Klein, who sailed at 1 A.M. on the *Mauritania*. The photograph shown herewith will let you know those present.

### CONTRIBUTION BOX LEGAL

EDMONTON, ALTA. (Special).—Operation of moving picture theaters on Sundays by placing collection plates at the doors in lieu of selling regular admission tickets is not in violation, directly or indirectly, of the Lord's Day act in Alberta, according to a majority judgment just handed down by the Supreme Court of the Province. The ruling followed proceedings in the Portola Theater, who, with three other theater owners in Edmonton, was fined \$40 and costs by Inspector Raven in the Municipal Court on the charge of opening the houses on Sundays. Mr. Justice Simmonds, in ruling on an appeal from the conviction, said in part:

"The evidence in the case shows that no tickets were sold; no one entering the theater was charged anything; no one was asked to pay or contribute anything. A plate was placed on a stand near the entrance, where people entering were expected to place a contribution, and most of the people entering did so."

"By virtue of an implied understanding between the defendants and their patrons a moral obligation existed on the part of the latter to pay for this entertainment. No legal obligation, however, was called into existence. I am therefore of the opinion that the conviction should be set aside."

### ROCHESTER WANTS CENSORS

Rev. Charles H. Rust, of the Second Baptist Church, Rochester, has started a movement to petition the City Council for the appointment of a local board of censors, which shall pass upon every film shown in the city. "It would be a wise investment," he says, "to pay some refined, responsible persons to do this work."

### "ITALA" NOT "ITALIAN"

Much confusion having been caused by the similarity in the two names, it is now announced that the Itala Film Company of America is in no way connected with the Italian-American Film Company. The Itala Film Company of America was formerly located in the Columbia Building, but now has offices in the Candler Building, New York city.

## PICTURES IN CAMPAIGN

Both New York Parties Use Films—G. O. P. in Rochester Gives Picture Shows

Motion pictures are being used more strongly than ever in this fall's political campaigns throughout the country. In New York city the campaign managers of both the Fusion and Tammany tickets have had motion picture films made of their standard bearers in various pleasing poses and have succeeded in getting them on the programmes of houses throughout the city.

Up in Rochester they are using the picture screen still more extensively. The Republican party has had films made showing the different public works which owe their origin to Mayor Edgerton and many personal views of the city executive. A series of meetings have been arranged in which the pictures and an accompanying lecturer will be the sole means used to win the coveted votes. Spellbinders are finding this a lean year in Rochester.

In New York city much depends on the forthcoming election, as the censorship ordinance vetoed by Mayor Gaynor has again been introduced and will come up for decision before the Aldermen elected in November. Canon Chase, who is the most vigorous advocate of a municipally controlled censorship, is making a strong campaign in Brooklyn for those Aldermanic candidates who he believes will vote for the ordinance.

The local exhibitors are also much exercised over the prospect of the next city administration enforcing stricter Sunday laws. From some source the report had come that John Purroy Mitchell had blue-Sunday leanings, so the exhibitors drew up resolutions praising Edward McCall, the Tammany candidate, and promising him their aid in the campaign. But the Fusion nominee immediately came forward with a statement that he was also anxious to see the picture houses wide open on Sunday. Now all is milk and honey so far as Sunday is concerned.

## W. A. BRADY AFTER TALKIES

Mr. William A. Brady expects to close negotiations this week with Mr. George H. Webb, of Baltimore, Md., a wealthy inventor, to control a talking moving picture machine perfected by Mr. Webb after eleven years' experimenting. A machine has been operated in Baltimore already, and recently the theatrical manager sat for two and one-half hours watching the pictures.

"I believe," said Mr. Brady lately, "that Mr. Webb has solved the secret of the talking moving picture. In the two weeks they were on exhibition in Baltimore the theater in which they were shown was not large enough to hold the crowds. While I watched them there was not a break between the voice and the action on the picture. They were perfect. They will not be shown again until the deal is closed. If successful I shall bring them to New York. I was drawn into the deal through Mr. Roscoe, financial man of the du Pont Powder Company, and I will act as an exploiting agent."

Mr. Webb is the inventor of a device by which music was supplied by telephone to subscribers in their homes, and of the mechanical train announcer in use in the Pennsylvania Station in Washington.

## INCORPORATE FILM COMPANIES

Two motion picture companies which have taken possession of the Clara Morris homestead, Yonkers, N. Y., have filed certificates of incorporation. The corporations have a combined capital of \$100,000. The Atlas Feature Film Company will manufacture feature films for motion picture houses. The directors named are F. W. and J. M. Preuss, of 1046 Amsterdam Avenue, Manhattan, and F. M. Williamson, of 803 Calvert Building, Baltimore, Md. The other company, the Potoscope Corporation, will make and deal in projecting machines, cameras and other apparatus. Messrs. Preuss and K. Moore, also of the Amsterdam Avenue address, are the directors.

## INVITES PLAYERS TO FLORIDA

William Chase Temple, the one-time baseball magnate who is now listed as a Pittsburgh steel magnate and Florida fruit grower, has tendered an invitation to John Bunny to come to Florida this Winter with a company of Vitagraph players and be his guests at his beautiful estate where every facility to enact photoplays will be given. The company will probably take advantage of the invitation as the Florida climate, especially when coupled with the freedom of Mr. Temple's great estate, means some good opportunities in the film line.

## WESTERNS WITH EXCLUSIVE

Western features, long wanted to balance the Exclusive Supply Corporation programme, will now be available in abundance. Three companies, releasing aggregately between six and eight features monthly, have signed contracts with Joseph B. Miles, general manager of the Exclusive Supply Corporation.

One of the companies, the Amnux, is not unknown, but the two others, the Laclede and Great Western brands, will start afresh.

## INCORPORATE VITAGRAPH-LIEBLER CO.

Incorporation papers have been filed at Albany formulating the Vitagraph-Liebler Feature Film Company of Brooklyn. The directors are given as J. Stuart Blackton, Albert E. Smith, and Walton Pradenord, of 461 Fourth Avenue, New York.

## KINEMACOLOR MACHINES

which also project perfect black and white pictures

## ARE NOW SOLD

in connection with the

NEW KINEMACOLOR SERVICE  
at twenty dollars and upwards

Inquire nearest office

CHICAGO

538 S. Dearborn St.

NEW YORK

1600 Broadway

LOUISVILLE

Majestic Theatre Building

Something Different!

Something New!

G. Blake Garrison and A. W. Middleton present

## HOW WILD ANIMALS LIVE

The Jungle World in Motion

THIS massive production in six reels, produced at enormous cost, will prove to be the greatest money-making attraction ever put before the public.

Animals of the Forest

Birds of the Air

Denizens of the Deep

Reptiles, Insects and Creatures of the Land, Air and Water

Photographed in their native haunts and natural surroundings



Midgar Features

135 W. 44th St.  
New York CityTelephone  
Bryant 6136

## KALEM-GENERAL FILM SUIT SETTLED

A settlement has been reached out of court in the suit brought by the General Film Company against the Kalem Company and the Kinetograph Company over the exhibition of the film *The Exposure of the Land Swindlers*. The picture featured William J. Burns, the well-known detective, and was produced as a special feature by Kalem, who, it was charged, entered into a contract giving the General Film Company the exclusive rights to the film for one year, but later contracted to supply the Kinetograph Company with copies of the film. This caused the General Film Company to bring suit.

## SUNDAY SHOWS IN NEW JERSEY

Chief of Police Blinson of Paterson has placed the lid down completely on the Sunday motion picture performances in that city. A protest from the Paterson Ministerial Association brought about the action. The New Jersey laws are strict on the question of Sunday performances, but it has been an established custom for the exhibitors to open their houses for benefit performances. In some sections the practice was abused and used as a cover for regular performances. Two of the principal houses in Paterson were recently granted permission to give a continuous performance for the benefit of the Miriam Barnert Hospital, and it was following these performances that the ministers protested, causing the police head to declare that no further performances would be allowed on any pretext.

## FRANK POWELL

PRODUCER

Pathe Frères

NEXT RELEASE: NOV. 1  
TOO MANY TENANTS

## DONALD MACDONALD

LEADS

Universal

## WEBSTER CULLISON

FEATURES ONLY DIRECTOR AMERICAN-ECLAIR

LUCIE K. VILLA LEADS

NEXT RELEASE: NOV. 8  
THE REFORMATION OF CALLENS

## POWERS COMPANY AT EXPOSITION

One of the sights of interest to film men at the Electrical Exposition held in New York last week was the extensive exhibit of the Nicholas Powers Company. The company was the only picture machine company represented at the exposition, and reaped the rewards of their enterprise. General Manager Skarrett and Salesman Edwards had a most busy week attending to those interested in the different machines and appliances, and report that many sales resulted.

## LICENSED FILM RELEASES

**Monday, Nov. 3.**  
(Bis.) Diversion. Dr.  
(Lionel) Wild Waves. Se.  
(Lionel) Perry's Progress. Com.  
(Lionel) The Fatal Shot. Dr.  
(Lionel) The Double Chase. Dr.  
(Lionel) Pathé's Weekly, No. 64.  
(Lionel) Hope. Two parts. Dr.  
(Lionel) The King's Man. Dr.  
**Tuesday, Nov. 4.**  
(Lionel) Emma, the Gypsy. Two parts. Dr.  
(Lionel) Tommy's Straggle. Com.  
(Lionel) Quickhands of Sin. Dr.  
(Lionel) Magic Melody. Dr.  
(Lionel) The Vandeville Star's Vacation.  
**Wednesday, Nov. 5.**  
(Lionel) Stippling Fingers. Dr.  
(Lionel) The Silver Bachelorhood. Dr.  
(Lionel) Archie and the Bell Boy. Com.  
(Lionel) Their Wives' Indecision. Com.  
(Lionel) The Man Who Vanished. Two parts. Dr.  
**Thursday, Nov. 6.**  
(Lionel) A Yellow Struck. Dr.  
(Lionel) The Probationer. Dr.  
(Lionel) The Hooted Umbrella. Com.  
(Lionel) Accident Temples of Karnak. Tr.  
**Friday, Nov. 7.**  
(Lionel) In the Hands of the Black Hands. Com.  
(Lionel) Where's the Baby? Com.  
(Lionel) The Hunter's Stepdaughter. Dr.  
(Lionel) The Fries of Victory. Two parts. Dr.  
(Lionel) Money and Its Harbor. Tr.  
(Lionel) Pathé's Weekly, No. 65.  
(Lionel) Race Memories. Two parts. Dr.  
(Lionel) The Conversion of Mr. Anti. Dr.  
(Lionel) A Broken Melody. Dr.  
**Saturday, Nov. 8.**  
(Lionel) A Face from the Past. Two parts. Dr.  
(Lionel) The Death Weight. Two parts. Dr.  
(Lionel) Lichtward's Present. Com.  
(Lionel) The Marble Industry. Ind.  
(Lionel) Coconut Industry. Ind.  
(Lionel) Getting the Best of Dad. Com.  
(Lionel) A Phony Alarm. Com.  
(Lionel) The Schoolmarm's Shooting Match. Com.  
(Lionel) Views Along the Rhine. Tr.  
(Lionel) Flaming Hearts. Com.  
**Sunday, Nov. 9.**  
(Lionel) Old Coupons. Dr.  
(Lionel) Elise, the Forester's Daughter. Dr.  
(Lionel) Broncho Billy's Secret. Dr.  
(Lionel) The Silent Warning. Dr.  
(Lionel) Hiawanda's Cross. Dr.  
(Lionel) Tortoises at Close Range. Com.  
(Lionel) Egyptian Temples. Tr.  
(Lionel) Ice Outing in Sweden. Tr.  
(Lionel) The Diver. Two parts. Dr.

## UNIVERSAL FILM RELEASES

**Sunday, Nov. 2.**  
(Bis.) Jewels of Sacrifice. Dr.  
(Lionel) A Hidden Love. Dr.  
(Lionel) Success With De-Foot. Com.  
(Lionel) Organisms Which Inhabit Stagnant Water.  
**Monday, Nov. 3.**  
(Victor) The Ring of Sorrows. Dr.  
(Lionel) The Temptation of Jane. Two parts. Dr.  
(Lionel) The Lesson the Children Taught. Com.  
**Tuesday, Nov. 4.**  
(Lionel) Captain Kidd. Three parts. Dr.  
(Lionel) Girls Will Be Boys. Com.  
(Lionel) It's a Shame to Take the Money. Com.  
**Wednesday, Nov. 5.**  
(Lionel) Western Hearts. Dr.  
(Lionel) Mike and Jack Go Fishing. Com.  
(Lionel) The Reformation of Calloope. Two parts. Dr.  
(Lionel) Animated Weekly, No. 87.  
**Thursday, Nov. 6.**  
(Lionel) The Old Parlor. Dr.  
(Lionel) The Primrose Test. Two parts. Dr.  
(Lionel) Slim Gets the Reward. Com.  
**Friday, Nov. 7.**  
(Lionel) His Wife's Burglar. Com.  
(Lionel) The Heart of a Crackman. Dr.  
(Lionel) The End of the Road. Two parts. Dr.  
**Saturday, Nov. 8.**  
(Lionel) Love and Limburger. Com.  
(Lionel) The Girl and the Bandit. Dr.  
(Lionel) "101" Bison The Prairie Trail. Two parts. Dr.

## MUTUAL FILM RELEASES

**Sunday, Nov. 2.**  
(Apollo) (Title not reported.)  
(Maj.) (Title not reported.)  
(Thau.) (Title not reported.)  
**Monday, Nov. 3.**  
(Amer.) The Girl and the Groom. Dr.  
(Keystone) Fatty at San Diego. Com.  
(Bell.) A Bug Cure. Com.  
**Tuesday, Nov. 4.**  
(Thau.) (Title not reported.)  
(Maj.) (Title not reported.)  
**Wednesday, Nov. 5.**  
(Broncho) The Veteran. Two parts. Dr.  
(Mutual) Mutual Weekly, No. 48.  
(Bell.) The Dress of Lolita. Dr.  
**Thursday, Nov. 6.**  
(Amer.) What Her Diary Told. Dr.  
(Domino) The Judgment. Two parts. Dr.  
(Keystone) Louie's Sickness at Sea. Com.  
**Friday, Nov. 7.**  
(Kay-Dee) An Indian's Honor. Dr.  
(Princess) (Title not reported.)  
(Thau.) (Title not reported.)  
**Saturday, Nov. 8.**  
(Amer.) The Haunted House. Com.-Dr.  
(Maj.) (Title not reported.)  
(Bell.) Two Men and a Mule. Series 3. Com.

## EXCLUSIVE SUPPLY RELEASES

**Tuesday, Nov. 4.**  
(Gaumont) The Interrupted Message. Dr.  
(Great N. Social Feature Film Co.) In the Bonds of Passion. Three parts. Dr.  
**Wednesday, Nov. 5.**  
(Gaumont) Gaumont's Weekly, No. 87.  
(Hamo) Wings. Three parts. Dr.  
**Thursday, Nov. 6.**  
(Gaumont) Monty and Molly Seek a Divorce. Com.  
**Saturday, Nov. 8.**  
(Gaumont) The Duke's Heiress. Two parts. Dr.

## Bait

ONCE upon a time a man went fishing. The man's name was Bill. Bill didn't know anything about fishing, but his intentions were excellent. He studied the advertisements of the fishing tackle makers. Then he purchased an equipment of the finest rod, reel, line, hooks and sinker. Taking these with him, Bill put out in a brand new skiff to the fishing grounds. But when everything was ready for the first cast, Bill found that he had entirely overlooked a most essential item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill knew nothing at all about BAIT. But his confidence in his equipment was such that he went right ahead fishing with bare hooks. With a patience born of ignorance Bill kept at his work until the day was done, and then started to reel up to go home. There was something heavy on his line. It proved to be an old leather satchel. It was filled with paper money—slimy and soft, but still negotiable.

Bill's story soon spread throughout the country—people everywhere began reading the fishing tackle ads and investing their money in good equipments and taking their time from regular business to go fishing for money with bare hooks. Needless to say, there were no more money bags caught, and many a man who had been well to do became well done and ended his days in a county poor house. But the lesson was valuable. Thousands of other fishermen discovered their folly in time. They set aside their equipments for a while and studied BAIT. Then they experimented a little, and found that, while an occasional fish could be tempted with cheap, dead bait, the big and frequent catches could be made only with LIVE, FRESH, SELECTED BAIT. And thereafter these men waxed prosperous, and were known as SUCCESSFUL fishermen.

The Moving Picture game is like fishing on shore.

Bill is the Exhibitor. The tackle and boat are the equipment and the theatre. The good Bait is the good picture. Occasionally there is a Bill who catches money with bad pictures. He uses bare hooks. There are hundreds of other exhibitors who have heard of Bill's blind luck. They have read the fishing tackle advertisements of the manufacturers and purchased the finest equipment, only to find that the public will not bite. These men should *Study the Bait Question Now*. They should learn the positive truth, that no matter how fine the theatre or how happy the location, it is the *Picture* that draws and holds the crowds. The exhibitors who learn this lesson will wax prosperous. They will be known as SUCCESSFUL exhibitors. Here's the answer to the Bait Question:—

A *SELECTION* of the finest pictures in the world, made by the ten manufacturers whose films have long been acknowledged as incomparably superior to all others, on one program. **ON ONE PROGRAM!**

**General Film Company (Inc.)**

200 Fifth Avenue, New York

Now with the  
**MUTUAL  
MOVIES**  
**David W. Griffith**

Mr. Griffith whose productions for the Biograph Company have established his reputation as the greatest of all producers of photo-plays, has become the Managing Director and will be in charge of all productions released by the Majestic and Reliance Companies.

Mr. Griffith has been also retained in an advisory capacity for the benefit of all companies releasing through the Mutual Film Corporation.

Mr. Griffith has already planned the production of several great

masterpieces, and as quickly as released they will be distributed by the Mutual Film Corporation to the houses exhibiting the Mutual program.

If your audiences have approved of Mr. Griffith's productions in the past, they will be more than pleased with his productions in the future. Don't let them miss a single one.

Make your application to-day for these films so that you will have them as soon as released.



**Mutual Movies  
make time fly**

## FEATURE FILMS ON THE MARKET



THE MUTINY SCENE FROM BOSWORTH'S "THE SEA WOLF."

## BOSWORTH'S "THE SEA WOLF"

A Good Story, Perfect Staging and Convincing Acting Combine to Make London Film a Winner

Motion Picture Dramatisation of Jack London's Novel, Produced by Bosworth, Inc. in Seven Reels.

The Sea Wolf ..... Robert Bosworth  
Humphrey Van Waden ..... Herbert Rawlinson  
Maude Brewster ..... Viola Barry

The Sea Wolf lived up to expectations. There is little danger of the wolf ever being found at the door of Bosworth, Inc. If the future film adaptations of Jack London's stories are given a production equal to that which marked his debut in the photoplay field. From every viewpoint, whether that of story, acting, or setting, the film is a success. To find faults at all a critic must become hypercritical.

One wonders that The Sea Wolf was chosen as the first of Jack London's stories to place upon the screen. To be sure it is a big story, but in its very magnitude there lay danger. The action takes you half around the world, the plot has for its basis one of the greatest character studies in fiction, and it required a supreme artist to come up to the requirements of the novel in the film production. But perhaps the best answer to our doubts is the fact that the film in its own field does reach a size proportionate to that of the novel in the realm of literature.

Robert Bosworth's characterization of the Sea Wolf is an absolute triumph. He gets across the footlights (or off the screen) with amazing force. For seven reels we feel intimately the pervading influence of the Sea Wolf, anxiously waiting for his arrival when he is not on the screen, gloating in a perfect work of dramatic art when he is. Herbert Rawlinson as Humphrey Van Waden, critic forced by fate to turn sailor, gives a capable interpretation, falling short of Bosworth's only in that he is portraying a person with whom we are more familiar, a man of common clay. The woman of the story, who by the way does not enter until the closing scene of the third reel, is portrayed by Viola Barry. The role offers few opportunities. In fact about all Viola is allowed to do is to look pretty. Perhaps another actress could have made the part better; at any rate it would have been a good idea to fatten the part up a bit. We might here enter a word for one of the minor characters, the player who is seen as Mugs, the ship's cook. He is an actor.

There is little need of repeating London's well-known story. The film production on the whole follows closely the printed novel. We are introduced to Humphrey Van Waden at Mill Valley and see him leave for San Francisco. The ferry-boat collision and sinking which we next see fully equals anything in the spectacular line we have yet seen on the screen. Van Waden is picked up by the Sea Wolf's vessel, The Ghost, and soon develops into a real sailor. Maude Brewster is later introduced as a survivor from the steamer City of Tokio. Bosworth reaches his greatest heights in the scene just before he breaks into Miss Brewster's room, and later in his impersonation of the Sea Wolf when afflicted with blindness. The sailor's mutiny is well staged and acted with a reckless disregard of broken heads. Maude and Humphrey flee in an open boat and reach Endeavor Island. The sailors desert and the Ghost, manned by the Sea

Wolf, blind and alone, drifts on the rocks of Endeavor Island. Following the Sea Wolf's death, Maude and Humphrey take the ship and reach civilization.

This gives but the rough corners of the story. It is the multitude of incidents, each important in its way, and each tending to give us perfectly the atmosphere desired, that makes the film the gripping drama it is. It might be said that the film is too long, but it is a question whether elimination would not have destroyed that essential—the atmosphere. There is one thing certain: in the audience of nearly three hundred that witnessed the private exhibition last week, there was not a sign of weariness, of dissatisfaction, we believe not an eye removed from the screen during the seven reels. And these were the blasé publicity men and surfeited critics! We submit this as evidence conclusive. The Sea Wolf will be heard from.

W.

## "CAPTAIN KIDD"

Three-Part Melodrama by D. F. Whitcomb  
Produced for the Bison Company by Otis Turner. Photographed by William Foster. Released Nov. 14.

Captain Kidd ..... David Hartford  
William Moore ..... Frank Lloyd  
Maude Sims ..... Joseph Singleton  
Charles Curtis ..... Joseph Callahan  
Frank Curtis ..... Howard Hickman  
Peggy ..... Cleo Madison

Captain Kidd finds Peggy, his sweetheart, in the arms of her brother, just liberated from the political prison. In a jealous rage, he refuses to listen to her explanations and walks away. King William III commissions Captain Kidd to take his best equipped warship, the Wasp, and rid the ocean of pirates who have been crippling navigation. Captain Kidd, when once out on the high seas, turns pirate. Moore, the mate, refuses to hoist the black flag, and his chief has him thrown overboard and appoints Sims in his place. Moore manages to grasp a line hanging from the ship, and, while Kidd is quelling a mutiny between decks, succeeds in climbing aboard undetected and stows in the hold. Several days later acting mate Sims discovers Moore, but frightened at his pallor, reports as having seen his ghost. Several sailors, who display superstitious fear and disorganize the crew, are set adrift in an open boat. The pirate chief experiences innumerable difficulties in capturing the hiding ex-mate, but finally succeeds and has him strung to the yardarm as an example of disobedience. Shortly after the Wasp captures a Spanish barque. Peggy and her father sail for America on the frigate Cheney. Captain Kidd sights the vessel, and, after a fierce running fight, succeeds in lashing the Wasp to her side and conquers her. When the pirate captain boards his prize, he discovers Peggy in her stateroom beside the dead body of her father. She informs Kidd that he has wronged her cruelly and explains that the man he mistook as her lover was her brother. Learning that Kidd has turned pirate and is responsible for the death of her father, Peggy dies from shock. The various incidents of this piece are well linked together, while the big mob and spectacular battle

scenes are well mounted and presented. David Hartford, as Captain Kidd, gives a creditable performance and is well supported. The man behind the camera proves himself a veteran. C.

## "THE TEST"

Two-Reel Drama of English Army Life, Presented by the Vitaphone Company. Released Oct. 11.

John Kemble ..... Captain Harry Lambert  
Richard Anstruther ..... Harry Northrup  
Eleanor Anstruther ..... Clara Kemble Young  
Larry Gordon ..... Herbert Barry  
The Colonel ..... Charles Wellesley  
Mrs. Burton ..... Naomi Childers

Dr. Richard Anstruther, an English army surgeon, preoccupied by germ experiments, has neglected his wife. Feeling his slight, she has sought sympathy from her husband's friend, Larry Gordon. Anstruther is suddenly called to South Africa on active service, and, not daring to risk his wife to exposure of climatic conditions, does not ask her to accompany him. Several weeks after his arrival on the dark continent the surgeon writes his wife that the plague is under control and begs her to come on. She shows the letter to Gordon and takes the next steamer for Africa. On board she is surprised to find Gordon, who has also been called for service. During the voyage Gordon points out a Mrs. Burton, a passenger, as having been a friend of Anstruther. At a regimental ball, the surgeon introduces Mrs. Burton to his wife, who fully acknowledges the introduction. Gordon, while appearing to sympathize with Mrs. Anstruther, attempts to kiss her. Anstruther sees the action, but holds his counsel until volunteers for the plague-stricken district are called out, then he gives the officer the choice of going there for service or blowing his brains out. They cut the cards as to who stays behind, and Gordon loses. Anstruther, reconsidering his deadly determination, changes his mind and writes his wife that he is going in Gordon's place. She reads the letter in his presence, accuses him of cowardice, and reproaches herself for having permitted his attentions, and rushes out of the house to follow her husband on his dangerous mission. Learning that a white woman is not allowed within the infected lines, she disguises herself as a cholera-stricken negro, passes the quarantine officers, and arrives to find her husband has contracted the disease. She enters the camp, and by nursing him back to health proves her love. A most unusual story, that, together with the artistic and convincing work of the players, holds the audience in its grip. Both director and photographer stood The Test well. C.

have chosen incidents in themselves absorbingly interesting. To tell the different animals shown would be merely to clip the index from any work on natural history, so we will save space (and toll) by saying that you will see everything you expect and a few surprises that only a professor could uncover.

The photography is at times wonderful, and always adequate. This is saying a good deal, considering the obvious obstacles under which the camera men must have worked, for there is not an inch of faking. The subtitles are plain, complete, and multitudinous; in fact, at some parts, there is a superfluity of explanations, but it is perhaps a wise mistake and in no way mars a unique, worth while film. W.

## "THE COWBOY MAGNATE"

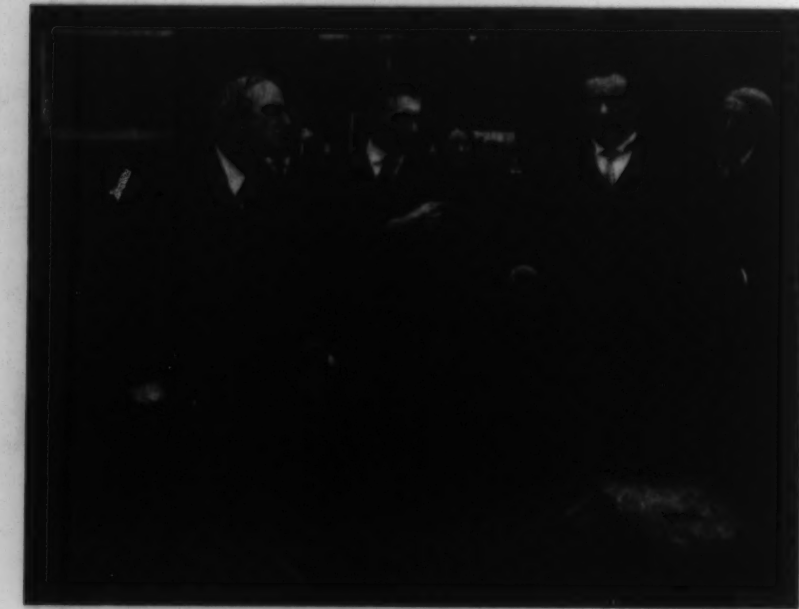
Three-Reel Western Drama by Ruth A. Baldwin. Produced by the Bison Company under the direction of Henry McHae. Released Oct. 25.

William Clifford ..... William Clifford  
Phyllis Graham ..... Phyllis Graham  
Clifford's Sister ..... Sylvia Ashton  
Phyllis's Mother ..... Jane Darwell  
Sam ..... Clarence Barton  
Rainbridge ..... Sherman Rainbridge  
Pete ..... Valentine Paul

The story concerns itself with an Eastern girl falling in love with a cowboy, marries and goes West with him to live on his ranch. At first the new scenes and atmosphere make a strong appeal to the boudoir bred young wife, but later the monotony and hardships of ranch life become unbearable to her, and, although she is blessed with a baby, she longs for and eventually returns to the city. Upon her return East she meets her old friends and former sweetheart and throws herself into the swirl of society, only to soon discover the insincerity of its friendships, the futility of its glamor, and pine for the love of her husband and child left behind out there in God's country. She returns, and this time to stay. Miss Baldwin's thin and not highly original scenario owes everything to the remarkable craftsmanship of Mr. McHae, who, has succeeded, in the handling of his mob scenes and in the selection of his frames for the settings introduced, in making the piece remarkably picturesque and lifelike. In his efforts, he was ably assisted by a capable photographer, and a cast that worked hard with the material at hand. There seems to be a tendency to seek a double advertising exposure in casting name with character presented. This is hardly in good form. C.

## The White Vacquero (Bison, Nov. 25).

A two-reel Western film, with Francis Ford in the title-role. A film with plenty of action from start to finish. The White Vacquero is in the midst of one of his stage coach hold-ups when he is attracted by an unusually pretty woman, Dolores. However, he does not let this interfere with the business in hand and we see him safely departing, but not before he is made jealous of the pursuing lieutenant of cavalry, who has vowed to catch the Mexican. In a spirit of malice the Vacquero carries off Dolores, and having her in his possession falls deeply in love with her. He thinks best, fearing his murderous band, to allow her to escape, and she reaches home safely on the renegade's horse. Following the horse back, the troops are enabled to surround the bandits in their cabin. Failing to gain their way by assault, they proceed to blow up the cabin, but the bandits escape. In the meantime an Indian attack is going on upon the unprotected home of Dolores. The Vacquero sees it, brings the troops to the rescue and helps in the defense of the home until the Indians are routed. It is all in vain, however, for he is shot and dies. Francis Ford produced the film in an excellent manner. F.



FROM "OUR NEW MINISTER," THREE-PART KALEM FEATURE RELEASED NOV. 12, ON GENERAL FILM PROGRAMME.

**"AN HOUR BEFORE DAWN"**

A Detective Play in Four Reels. Written and Produced by J. Searle Dawley.

Kate Kirby ..... Laura Sawyer  
Mr-Detective Kirby ..... House Peters

J. Searle Dawley, author, has done his work well, but it is not of Author Dawley that we think when the last scene of this detective story has been flashed on the screen. For, after all, apart from the introduction of a new scientific marvel, the story offers nothing new. But Director Dawley has presented a masterpiece. A student of life has placed life on the screen down to the smallest twitch of a character's fingers, the most insignificant property bit. We hesitate to guess the amount of time Dawley studies a set before the players enter, we dislike thinking of the rehearsing through which he drills his players to remove every last touch of the artificial. He succeeds.

The story of An Hour Before Dawn concerns a scientist, Wallace, who is found slain by a bullet wound after he is known to have had an altercation with his son Richard over the latter's infatuation for Violet Dane, a chorus girl. Richard is arrested and put through a third degree that fully equals in the grip it takes on an audience anything of the kind ever seen in the spoken drama. Kate Kirby, the female detective, joins the chorus with Violet, and becoming friendly with her decides that the lovers are innocent. Violet confesses to the crime in order to save Richard. When things look darkest, Kate discovers the murdered man's note-book, takes it home to her father, a paralytic detective, and between them they light on the solution—that the professor was killed by his own invention, the infra ray, a recently discovered scientific machine.

The acting is at all times convincing, an excellently cast company being used. W.

**"THE GAMBLER'S RUIN"**

Two-Reel Melodrama, produced by the Gaumont Company. Released as a Special Feature.

Ocella Thurston ..... Jane Marie-Laurent  
Professor Thurston ..... M. Deriaz  
Peter Thurston ..... M. Dhartigny

Peter Thurston enters upon married life, but soon a mania for gambling seizes him. The inevitable result is a separation from his wife, and failing to obtain money from either her or her father, Peter becomes a burglar. Later, he breaks into his wife's apartments, and the shock results in her death. Meantime his father has perfected a machine capable of giving great aid in the detection of criminals, and this is applied to Peter, who has been arrested. His guilt is proven, and as he is led away father and son recognize each other.

This picture has been wonderfully staged, especially in the cafe scene, with groups of gamblers under intense excitement, and gristettes strolling about with a nonchalant air. The plot reaches a strong anti-climax in the unexpected arrest. The scene when Thurston robs his own house is very well presented, action in adjoining rooms being shown by the use of reflections in a mirror. A moonlight scene in a garden is an example of fine photography. There are no useless scenes. Many would have split this up into three reels, but the action is in this play packed consistently into but two.

J. C.

**The Greenhorn (Broncho, Oct. 1).**—A young Russian comes to America to escape persecution in a raw recruit at a Western military post. His companions torment him till he feels he can no longer stand it. He saves an Indian girl from insult, and she becomes his friend. The Indians declare war on the whites. The girl warns him. He is captured by the Indians in a skirmish. They spare him when he agrees to fight for them. He returns to camp with the understanding that he is to lead the other soldiers into ambush. But he finds the troops have been searching for him night and day, stooping for neither food nor rest. That and their real enthusiasm at his return makes him experience a change of heart, and he reveals his duplicity. When the time for the attack of the Indians comes he confesses. The soldiers are found prepared, and drive the savages off, but the young Russian is killed, fighting. The soldiers do his body honor. One of the finest and most convincing plays of frontier life we have seen. The girl's warning of the war seems superfluous in view of the fact that the other soldiers are already aware of it. The scenes are magnificently staged. This is a genuine thriller, with some vital matter underlying. Acting and photography are excellent. In two reels.

**Hearts (Reliance, Oct. 25).**—A young artist, poor and country-bred, succeeds in winning a scholarship that entitles him to study at a European school. While he is abroad his sister marries a wealthy city chap. The country girl makes a sad appearance among his society set and incurs the displeasure of her mother-in-law by preferring to help the gardener at his work rather than to practice at the piano. Later, the young artist returns, and the unhappy sister is seen kissing him by a friend of her mother-in-law, who, supposing the man to be her lover, writes the husband's mother of the occurrence. The latter shows the letter to her son, who, quarrelling with his wife, causes her to leave the house, meet her brother, and take the outbound steamer for Europe. Five years later, the jealous husband, traveling abroad, meets his unknown brother-in-law, who has developed into a famous portrait painter, and tells him the story of his marital trouble and the unsuccessful search for his wife. The artist discloses his identity, and brings about a reconciliation between his sister and her husband. It is difficult for an audience to swallow that the husband, during his quarrel with his wife, remained in ignorance of the fact that she possessed a brother, and that it was he whom she kissed. However, the acting of Stanley Walpole, Thomas Mills, and Rosemary Theby, in this two-reel film, greatly obviates this technical error, in Carey Lee's scenario, and make "Hearts" a trump two-reel production. G.

# Selig

## SELIG'S MELLOW OCTOBER RESULTS IN THE CURRENT "BIG SIX" SELIG SERIES

ROYAL OCTOBER, THE MONTH OF HARVEST, OF FIRST FRUITAGE, OF SPLENDID AUTUMNAL TINTING, APPROPRIATELY OFFERS A LINE OF SELIG POLYSCOPIC PLAYS VARIED IN INTEREST, VIVID IN PORTRAYAL, PICTURESQUE IN ENVIRONMENT.

**"PHANTOMS"**

This is a gripping and surprising play, changing from the very acme of excitement and joy to fiery hate and then to sullen, gray hostility on the part of a temperamental actress who loses her fiancé through her own foolish impulsiveness, and spends an unhappy life only cheered by the phantoms of the past. It is an unusually strong play and is interesting in a series of dissolves, making the psychological values very telling.

IN TWO REELS—RELEASED NOVEMBER 10th

November 11th

**"MOVIN' PITCHERS"**

The ready response of youth to imitate its elders in everything naturally leads to an effort at duplicating the mighty magic of moving pictures. This makes a very jolly, lively and wholesome comedy, genuinely humorous in its manifold movement.

November 12th

**"TRYING OUT NO. 707"**

This is a pathetic story of the Honor System, which allows inmates of the penitentiary the liberty of the open, instead of an eternity of stone walls. "No. 707" aids his poor old mother, and wins his way to freedom.

November 13th

**"THE CHILD OF THE PRAIRIE"**

A good, red-blooded romance of the West, in which a weak woman yields to a smooth gambler, but her child eventually comes to find the father she had lost in the long ago.

November 14th

**"A CURE FOR CARELESSNESS"**

An everyday story of unusual interest, involving a housewife who carelessly lays aside her rings, which are picked up by her husband who in turn loses them and tries to reprove her, and is rebuked for his own weakness. Eventually the "cure" works out to the good of the family.

On the same reel with

**"THE MATTERHORN, SWITZERLAND"**

The Alpine pride of Piedmont.

SELIG POLYSCOPE COMPANY

20 E. Randolph St., Chicago, Ill., U. S. A.

ELABORATE, THRILLING AND SENSATIONAL!

# ROGUES OF PARIS

FOUR PARTS

Big Assortment of Paper

SOLAX COMPANY

Fort Lee, New Jersey

**CHARLES M. SEAY**

Editor Director Current Releases

Hiram Green, Detective—Oct. 29  
The Horrible Example—Oct. 27

**ADELE LANE**

SELIG CO.

PACIFIC COAST STUDIO

Director

"The Man of Him"

Released October 27, '13

**EDGAR JONES**

LUBIN STUDIO

LEADING MAN

**EDWIN AUGUST**

STAR, PRODUCER, AUTHOR

Of These Photoplays:

His Weakness Conquered, The Actor, Pete and Three, Fate's Vengeance, The Heart of a Heathen, The Folly of It All, The Reincarnation of a Soul, The Blood Red Tape of Charity, A Man in the World of Men, Through Barriers of Fire, The Plutonium, Etc. Universal Film Co., Messa Bldg., N. Y. City.

**FLORA FINCH**

COMEDIENNE OF

THE VITAGRAPH COMPANY

# A BARGAIN FOR FEATURE BUYERS

One Million, Five Hundred Thousand (1,500,000) feet of the best selected European Comedies and Dramas. One reel subjects never shown before on this side. Just the thing to complete your exclusive program, and the following features:

|                            |           |                        |           |
|----------------------------|-----------|------------------------|-----------|
| Fools of Society           | 2925 Feet | Paradise               | 1335 Feet |
| Two Brothers               | 1600 "    | House of Mystery       | 2115 "    |
| Lieutenant Rose, 50 and 51 | 2165 "    | Saved by Fire          | 2595 "    |
| Paying the Penalty         | 2000 "    | Strong Man's Love      | 2115 "    |
| The Curse of Gold          | 1445 "    | Towards the Crime      | 2300 "    |
| Genius of Evil             | 1670 "    | Flooded Mines          | 2165 "    |
| Sympathetic Strike         | 1875 "    | Behind Scenes          | 2390 "    |
| Secretly Married           | 1960 "    | True Love Triumphs     | 2895 "    |
| Who Stole the Million      | 2775 "    | Lieutenant Rose, 52-53 | 2180 "    |

THESE FEATURES are the pick of the foreign market, perfect photography, thrilling action, plenty of paper—ones, threes and sixes.

SEND FOR LIST AND PRICES

WYCKOFF FILM IMPORTING CO., 147 Fourth Ave., NEW YORK CITY

## AMERICAN-ECLAIR

Universal Program Exclusively

**MONEY MONEY MONEY**

IS WHAT YOU WILL GET WITH

**2 Reels The Reformation of Calliope 2 Reels**

Wednesday, November 5th

By O. HENRY

A Western Tale that Thrills, Holds and Grips

Rugged and Beautiful Back-grounds      Wonderful Riding

Western Atmosphere and Action

A story told in the author's original style, with the unlooked-for twist.

"The Dopester" says: "The Eclair Exhibitor wears a happy grin. Book 'THE REFORMATION OF CALLIOPE' and smile when you count the box-office receipts."

Demand that Universal Program and insist on American Eclair Films

**225 W. 42<sup>nd</sup> ST., NEW YORK CITY**

### GRIFFITH TO MUTUAL

Well-Known Producer Will Supervise All Releases—Receives Record Salary

David W. Griffith, the well-known motion picture producer, long recognized as one of the leaders in the profession, has joined the Mutual Film Company forces and will in the future supervise all releases of that company. Mr. Griffith will also devote special attention to the Heliance and Majestic brands.

To secure Mr. Griffith's services the Mutual Company had to contract for the largest salary ever paid in the motion picture business. It is understood that he will receive over \$2,500 a week. The arrangement is a combination of salary and an interest in the concern's profits.

Mr. Griffith has expressed himself as exceedingly glad to become allied with the Mutual. "I am very enthusiastic," he says. "I feel now that I will be able to put on many productions which I have had in mind for some time. They will be two, three, and four parts and perhaps bigger. I hope to make them the best that I have yet produced."

President Aitken, of the Mutual Company, looks forward to the connection of Griffith with the company as likely to set a very high standard in the future productions of the allied companies. Mr. Griffith will be given every opportunity to produce the best that is in him. He will pass final judgment on all scenarios and on all films before they are released.

### HELEN GARDNER PLAYERS' PLANS

Mr. Charles L. Gaskill, Director-Manager of the Helen Gardner Picture Players, has made the following statement concerning that organization's plans.

"The Helen Gardner Picture Players have made a contract to produce twelve three thousand-foot pictures for the Helgar Corporation. These pictures, we understand, will be released through the Warner's Feature Film Service. The first picture will be entitled 'A Daughter of Fan,' to be followed by another picture of modern Russian life and conditions.

"This contract on the part of the Helgar Corporation does not mean that these players will devote all of their time to this work. On the contrary, during the year four six to eight reel pictures will be made of big, massive subjects."

### 20 COMPANIES NOW EN TOUR

### EDISON TALKING PICTURES

Really Wonderful  
Wonderfully Real

For Bookings, Address

Edison Kinetophone Company  
10 Fifth Avenue, New York

Producers, Manufacturers, Exhibitors, Directors, Actors and Camera Men:

### THE SAVOY THEATRE

34th ST. AND BROADWAY

Offers the Greatest Program of Pictures Shown in Any Theatre in New York City  
**6—1ST-RUN PHOTOPLAYS—6**  
**42—PER WEEK—42**

On the Day they are Released by  
**THE GENERAL FILM COMPANY**

### CONTINUE PATENTS SUIT

Recess Declared Until Nov. 10—Henry Marvin Takes Stand for Defense

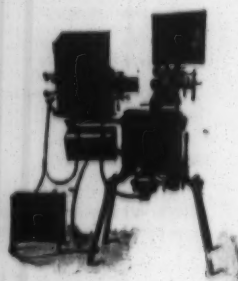
A recess has been declared until Nov. 10 in the suit of the Government against the Motion Picture Patents Company as a trust under the terms of the Sherman Act. Last week the defense opened, Mr. Henry N. Marvin, of the Biograph Company, giving an exhaustive outline of the history of the

## Power's Cameragraph No. 6A

### The Perfect Moving Picture Machine

Efficiency is not of a mushroom growth; it is born of hard labor and study—and wisdom which profits by experience.

POWER'S CAMERAGRAPH represents an evolution extending over a period of 16 years.



It is the result of ceaseless thought and research of a Master Mechanical Mind.

It stands for the elimination of all the crude and inefficient appliances of the past, and possesses every known feature of worth which present day knowledge affords.

It is manufactured throughout, in the largest and best equipped factory of its kind in the world. It receives, as a recognition of its worth, OVER 65% OF THE TRADE BUSINESS OF AMERICA.

Catalogue N gives full details.

### NICHOLAS POWER COMPANY

88-90 Gold Street

New York City

The leading makers of Motion Picture Machines

## KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

## THE MAN IN THE MOON

ADDRESS SCREEN CLUB

## HARVEY H. GATES

Associate Editor Universal Weekly — Publicity Dept.

Patents Company. He said that the formation of the Patents Company came as a result of an intelligent union of interests intending to do away with the discouraging litigation which had formed an obstacle to the advancement of the motion picture art. Evidence was introduced to show that the taking up of the exchanges throughout the country came as the result of repeated requests from exhibitors who complained that many of the exchanges were run in a slipshod manner and some were financially irresponsible. Mr. Marvin will resume his testimony when the case is taken up again.

TWO STRONG, INTERESTING AND THOROUGHLY EFFECTIVE FEATURE



# PATHEPLAYS



## A Slave of Satan IN TWO PARTS

A Banker's daughter, wearied with the monotony of her life, secretly becomes an artist's model under an assumed name. The artist who employs her falls in love with her but finds that she is a flirt. Later he learns her identity and angered by her duplicity discloses all to her father who drives her from his home. How she nearly perishes from want and how love finally finds her is most interestingly told.

**WATCH FOR PATHÉ FEATURES!  
QUALITY TELLS!**

*Released Thursday, November 13th*

## The Greeneyed Monster of Jealousy IN TWO PARTS

A really moving story of childish sacrifice and its reward—of the folly of jealousy and of its potency in causing unhappiness. The leading part is most admirably well played by a child of unusual talent. In the story a little girl finds her stepfather jealous of her mother's affection for her. She wins his love only to find that her mother has become jealous in turn. But she makes a supreme sacrifice that brings them all together in happiness.

**FEATURE PATHÉ FEATURES!  
THEY PULL!**

*Released Thursday, November 20th*

### Capt. Kidd

Ten Reels of Action Condensed into Three!

"Capt. Kidd" will be released Tuesday, Nov. 4th. It is the first of a series of pirate pictures produced under the brainy direction of Otis Turner, with the Universal's new star, David Hartford, in the title role. The other pirate pictures are "Under the Black Flag" and "The Buccaneer." You will want the whole series! It will make your theatre the talk of the town!

Stunning posters, announcement slides, heralds and lobby display.

DON'T FORGET—The first Warren Kerrigan release, Monday, Oct. 27th. The third Florence Lawrence release, Friday, Oct. 31st; the "Joker" release every Wednesday and Saturday!

Universal Film Manufacturing Co.

Carl Laemmle, Pres.

"The Largest Film Stock Concern in the Nation."

Moore Building  
40th and Broadway  
New York

### To the Trade

**Positive Prints Made**  
on Eastman Stock, 4½¢ per ft.

(Quantities over 10,000 feet, 4¢. per foot)

Including Tinting and Toning

**Negatives Developed, 1¢ per ft.**

All work guaranteed.

**COMMERCIAL MOTION PICTURES CO.**  
(Incorporated)

102 West 101st Street, New York City  
Telephone 8734 Riverside.

## THE MARVEL OF MOTOGRAPHY

The Great Original  
**PASQUALI PRODUCTION**

# THE LAST DAYS OF POMPEII

8 masterful reels, divided into a prologue and 2 parts

Created at a cost of \$250,000—10,000 people in the cast

A marvelous visualization of  
**LORD BULWER LYTTON'S CLASSIC**

**OPEN TO ALL THEATRES—RENT OR SHARE**

Direct from capacity business at Wallack's Theatre, Broadway, New York

Address all correspondence to

**WORLD SPECIAL FILMS CORPORATION**

Booking Department: 9th Floor World's Tower Building

Note: Fully protected by copyright.  
Infringers will be prosecuted.

110 West 40th Street  
New York City



# BIOGRAPH FILMS



FOR THE WEEK COMMENCING NOVEMBER 3, 1913

MONDAY

THURSDAY

SATURDAY



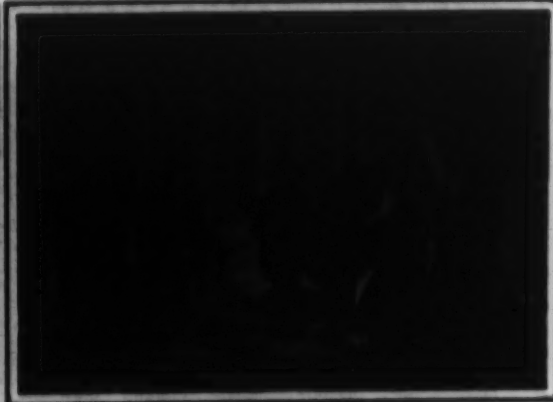
**DIVERSION**

Sought Ahead, It Is Found to Rest at Home



**In the Hands of the Black Hands**  
and  
**Where's the Baby**

Farce Comedies



**"OLD COUPONS"**

The Story of a Miner's Love for a Child

## BIOGRAPH COMPANY NEW YORK

### LICENSED FILMS



**Remember Billy's Oath** (Hemery, Oct. 11).—An intense drama of a man's life. Billy is a man who has been in the army and is now a civilian. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath.

**He Came the Way** (Hemery, Oct. 11).—A drama of a man's life. He is a man who has been in the army and is now a civilian. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath.

**The Troublesome Telephone** (Latta, Oct. 11).—A comedy of a man's life. He is a man who has been in the army and is now a civilian. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath.

**The Woman of the Mountains** (Hemery, Oct. 11).—A drama of a man's life. He is a man who has been in the army and is now a civilian. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath. He is a man of honor and is determined to keep his oath.

tain comes: Stella on a mine car. Herbert riding down the cable. Stella arrives in time to frustrate the villain. He is arrested, and Herbert and the heroine fall into each other's arms. A single-reel thriller that keeps within bounds. Photography good.

**The Boston Floating Hospital** (Kalam, Oct. 17).—While this is classed as an educational film, its principal influence is over the heart rather than the mind. The Boston Floating Hospital, leaving in the morning and returning at night, is shown in detail, with the usual kind of Kalam photography. The night of the many babies, laughing, crying, and all ways, goes a long way to make up what this picture lacks in interest or educational value.

**A Journey Through Crimen** (Pathé, Oct. 17).—A scenic picture with nothing out of the ordinary to commend it. Nature alone is shown, we are given no opportunity of seeing the people in Crimen. Split with How Mountain Grow and Plants That Eat.

**Life for Life** (Hemery, Oct. 23).—A drama, partly educational, showing the use of the pulmotor as an aid to those drowned and apparently beyond human help. It is not staged with a great deal of care nor is it very interesting. The mayor of the town makes a speech upon the installation of the new automobile lung motor, saying that whoever first breathes it shall be treated first. Shortly after this a little boy and the mayor's son are both apparently drowned, in different localities. The call for the pulmotor comes first from the little boy. As the machine is about to start the foreman receives a telephone call from the mayor, who tries to use his position and authority to get the instrument in question for his son first. The foreman reminds the mayor of his speech at the installation of the machine and goes to the rescue of the little boy. After working the machine for some time, the lad recovers, and the foreman is about to go to the aid of the mayor's son, but this proves unnecessary, as the latter has recovered. The scene in which the mayor's son breathes is a canoe and is rescued could have been handled a bit better.

**Matrimonial Manoeuvres** (Vitagraph, Oct. 17).—An unusually good comedy with good acting, good photography, and an interesting plot. The latter is full of action from start to finish. A number of humorous scenes aided by the excellent acting of Mr. Maurice Costello and Harry Lambert make this a good deal. Laugh provoking film. Julia, the aunt, receives just one more appeal from her shiftless nephew, who wants to leave the news of his debts away from his aristocratic friends. Now the aunt who is rich and fat, has never met any of her nephew's aristocratic friends, for the reason that he has none. Upon his Aunt Julia promises him \$500 for an introduction to one, the nephew persuades an actor friend of his to assume the part of a nobleman. In a hilarious interview scene, Julia meets the supposed nobleman and decides to marry him. This she tries to bring about by a long-year proposal. But this hurts the actor's conscience, and besides he has a wife and child at home. So he departs suddenly on the plea of urgent business, and once safe in London, he writes her a note, saying that he must leave the country. That won't do for Aunt Julia, who comes to London determined to find him, and even supplies her nephew with money to prosecute the search. One day the aunt and her dutiful nephew are at the theater. Seated comfortably in the box what is her astonishment to discover the actor her supposed nobleman, in one of the leading parts. Their surmises and his confusion are most laughable. She finds where he lives and confronts him, and his wife with him, for he has his family, but she vents her wrath by sending the nephew out of the country with a threat of arrest if he returns. Well staged by the director.

## ROMAINE FIELDING

4 Writes his own Photoplays  
IN Plays his own Leads  
1 Directs his own Productions  
1 Manages his own Company

RELEASES

The Evil Eye  
Oct. 23d  
The Rattlesnake  
Oct. 30th

"LUBIN" New Mexico Co. Las Vegas, New Mexico



## DARWIN KARR

Photo Play Leads

Vitagraph Co.

Permanent Address - Screen Club, 165 W. 46th St., N. Y.

## ALFRED D. VOSBURGH

LEADING MAN IN

KAY-BEE and BRONCHO FILMS

Management THOS. H. INCE

Pacific Coast Studios  
Address care DRAMATIC MIRROR.

## MARC EDMUND JONES

841 ALEXANDER STREET

Until March 1, 1914

NEW ORLEANS

SLIPPING FINGERS  
Selling, Nov. 4

Kindly mention DRAMATIC MIRROR when you write advertisers.

## REVIEWS OF LICENSED FILMS



**Her Hour** (Pathe, Oct. 19).—A drama constructed of a combination of much used action, and yet that holds your attention to the finish. Harmon leaves his wife, in anger, and goes to the saloon. There he gets into a fight, is knocked unconscious, and put into an empty freight car. He awakens, in a strange city, bereft of his memory. His wife, meanwhile, convalescing in a hospital from the effects of his brutality, decides to become a trained nurse. After two years, thinking her husband dead, she marries the doctor, and lives happily with him and a baby daughter. About this time Harmon, working as an electrician, is badly shocked by the electric current, and recovers his memory. Swiftly he seeks his old home, but his wife is no longer there. His accident he meets her in the park with her baby daughter, and follows her home. It is two o'clock in the morning. The doctor's telephone rings, and he must leave his wife alone, called away by an urgent message for help. No sooner has he left the house than Harmon, whose message it was the doctor received, rings the door bell. His face is bandaged beyond recognition. In an intensely dramatic scene the wife undoes the enveloping bandages and finds herself face to face with the man she thought dead. At this moment the doctor returns, and in the ensuing fight the intruder is thrown out of the window. Mortally injured he seeks to tell the truth, but death thwarts his purpose. The acting of the players portraying Harmon and his wife is worthy of the highest praise. The camera work is fine, and the staging above reproach.

**The Higher Law** (Lubin, Oct. 11).—The wife of a district attorney owes a seamstress, whose son is to be operated on, \$300. Her husband, on leaving for a trip, gives her the money, but instead of paying the debt, she purchases a \$1,000 diamond necklace, paying on it the above sum. When the seamstress calls, she is refused payment. The jeweler's clerk calls to deliver the necklace, and in the vestibule, mistaking the seamstress for Mrs. Clayton, turns the package over to her. The woman knows the necklace for \$300, informs the jeweler to that effect, and uses the money for her son's operation. She is arrested, and when the district attorney returns, is tried. The judge, noting the extenuating circumstances, sentences the seamstress to serve one minute in the district attorney's office, where the latter kindly lectures her on the means she employed, and then dismisses her to go to her son, who, during her incarceration, has fully recovered from his operation. A mechanically constructed story but produced so capably that the machinery is not evidenced. Mrs. Kate Davis, Clara Clayton, and Arthur Johnston's work make the film a valuable asset.

**The Girl and the Outlaw** (Edison, Oct. 11).—Sheriff Morton's daughter, while out picking with a party of friends, hides in the woods as a joke, and gets lost. Her sweetheart hunts for her all night, in vain. An outlaw, who is being hunted by the girl's father, finds the girl wandering about with her clothes torn by brambles, gives her one blanket on which to sleep, and another to convert into a temporary dress. The next morning he puts her on his horse to take her back to town, when he is held up by the sheriff and his deputy. The girl, learning from his daughter that the outlaw has undoubtedly saved her life, lets him go. This last bit of heroics is unnecessary, as the girl has a delayed telegram to the sheriff in his possession, exonerating the outlaw. The girl's sweetheart appearing on the scene at this moment is also far-fetched and unsatisfactory. But this may have been sacrificed for the curtain; the entire party watching the outlaw riding off over the hills, in the early dawn, which is one of the best bits of camera art ever thrown on a screen.

**Talkative Tess** (Patheplay, Oct. 11).—A carousing woman sorely tries her husband's ears. In sheer desperation, he leaves the house in the dead of night, and wakes a village storekeeper to buy a set of ear muffs. While he is away, a burglar enters the house and holds up the spouse. The woman assails the crook with such a stream of invectives that he is forced to run. The husband returns and sets the drop on the burglar; but, discovering what the latter has done, he discovers what the latter has done, and shows his appreciation of his fine work by taking him out and setting him intoxicated. Morning finds the burglar and the husband asleep on the table of the saloon. The beautiful smile on the husband's face the morning after, turns the heretofore mildly funny farce into a scream. Though the literary vein is not deep, the acting acts beneath the skin, and is remembered. The director is largely responsible for the good results.

**Their Waterloo** (Essanay, Oct. 15).—A rather poor farce, based upon an old subject. The heroine, or the villainess as one prefers, hides her three suitors in the same room at the same time. This situation is depended upon to carry the play across, but as the preceding situations are not especially humorous, and since there is no anti-climax, the strength of the play is lost. The film is as well acted by all concerned as the plot would allow.

**The Widow's Suitors** (Edison, Oct. 15).—A comedy staple real, the best part of which is the climax (we mean this literally). The story is not well balanced, and there is no anti-climax; nor is the play sufficiently interesting to warrant its being dragged out to full reel. Greater variety of scenes and the injection of more humor into the early scenes would help liven the play until the "waiting at the church" climax. A widow is the owner of the best restaurant in town. She has two suitors who consult a certain local oracle as to the best way to win the lady's hand. The oracle advises each to try the effects of jealousy, the means being much association with other girls. Finally the widow makes an appointment with each of her suitors for the following morning at a certain hour. Arrived at the church where the meeting was to be, they are first disgusted at seeing each other, and next completely overwhelmed at the sight of the ex-widow emerging from the church on the arm of their mutual adversary, the local oracle.

**Master Fixit** (Vitascope, Oct. 15).—Master Fixit is full of bright and winning scenes. The girl, Lucile Lee, is very attractive in her embarrassment. Master Fixit, George Stewart, is a genuine little boy, and we should like to see him in a series of pictures, perhaps under this same title. A professor in search of rare butterflies meets Ruth, a country maiden, with whom he falls in love. Edward Walton, a young city chap, appears upon the scene. He is fishing in a stream for trout, where Ruth and her brother, Mr. Fixit, are wading, and Master Fixit, seeing the trout fly floating upon the stream, picks it up and fastens it in his sister's dress.

Young Walton has made a catch, which surprises him. Master Fixit and young Walton now "fix it" as a result of which the studious professor is hit by Master Fixit's sling shot, and also led into a trap that was intended to catch him. From this latter difficulty he is rescued by Walton, and then decided to leave. This gives the young fellow a clear field, of which he proceeds to take advantage. Split with Buddhist Temple.

**Buddhist Temple** (Vitascope, Oct. 15).—On the same reel with Master Fixit. This split also shows many different phases of the world in India. Interesting and well photographed.

**The Mate of the Schooner "Bodie"** (Lubin, Oct. 17).—A tragic drama showing, pictorially, the evil of an inherited weakness for alcohol. The story is easily followed, the staging realistic, but the scenery is uninteresting. The part of Late Drew, the mate, is interpreted by Henry King in a very quiet manner. Late Drew, the mate, is engaged to the captain's daughter, but she, whose face is the face of the unfortunate lover when he has to drink an engagement toast. That is his first drink. All his life he has related touching liquor, for the vision of his sweetest father dying in a drunken frenzy (this is artistically shown on the screen) has stayed before his eyes since a child. Weakened by the drink, his life-long fight is lost. He goes into a saloon and comes out craved with alcohol. He assaults the captain, who has him arrested. He escapes the two policemen, and then causes a chase, which becomes the story of every drunken man who ever tried to stagger home. Evidently the drink has not come to his legs. Finally after a long swim he climbs back over the side of his own ship, which, we are informed, is at one time a young city (and writes) whiskey. Then craved by drink he throttles the captain. Scaring back the crew with a marlin-spike he gains the bow of the boat, and leaps from there into the sea to his death.

**Highway Dick's Comestive** (Selig, Oct. 21).—A Western comic based on our favorite, mistaken identity. Yet this contains some humorous situations, and has been well handled by the director. Highway Dick receives a note from Lorin, to report at once for work. At the same time a young city (and writes) Lorin that he is coming to stay at the ranch. Lorin has to leave, and his daughter, who does the receiving, installs Highway Dick in the guests' room, and the city Dick is initiated by the cowboys into the mysteries of being at the wash-house. A raid by Mexicans shows Highway Dick up in his yellow nature, while the city Dick makes a hero of himself, and we suppose captures the girl, eventually. Rex de Rosell as Highway Dick is commendable. Split with Surf and Sunset on the Indian Ocean.

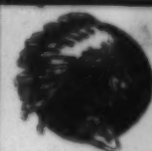
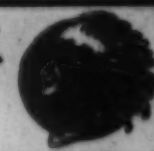
**Surf and Sunset on the Indian Ocean** (Selig, Oct. 21).—On the same reel with Highway Dick are moonlight and sunlit views of the Indian Ocean. Good photography and pretty views.

**Lucile's Love Story** (Vitascope, Oct. 21).—A humorously pathetic story of middle-aged people, in a plain American country setting that brings first lumps and then laughter. But three people are in the plot. Vitality it is lacking, logical, and studiously staged. The photography is good. The acting of Mrs. Mary Maurice as the aged mother is an unusual treat. Lucile's aged mother is so worried by the fact that her daughter has never married, that to appease her in her old age Lucile writes a letter to herself, describing a "city chap" whom she is going away to meet. When Hank hears this the pangs of jealousy are given birth. Confined letters from the city, the result of Lucile's imagination, do not help to allay his feelings. Finally, coming home, Lucile even goes so far as to describe her engagement to the "city chap." In order to ease the old lady's dying days. After the death, Lucile "feases up" that "there ain't no such fellow," and Hank, having discovered the true state of his feelings, loses no time in offering himself in marriage.

**Her First Offense** (Lubin, Oct. 31).—A morbid drama that takes us through a number of often-used scenes until the climax sheds a ray of cheer. To begin with, we have the consumptive, who can only be cured by being sent South. And then we have his sister, a stenographer, who forges a check in order to gain the money to send the consumptive South. And we have the loving mother and the little sister. And, lastly, we have the hard boss, who sends the sister, who forges, to prison, but whose hard heart is softened by the appeal of the little sister. And we end on by sending the hard boss not only pardoning the sister, but even being so soft hearted as to give the consumptive money to go South. The acting follows in the time-worn track of the many plays with this story.

**Amateur Two Men** (Biograph, Oct. 15).—While Mrs. Peter Joy, a newlywed, goes to the railway station to meet Aunt Jane, a lunatic escapes from the insane asylum by disguising himself as a woman, enters the Joy residence, and with a set of golf sticks that he has stolen from an automobile, persuades Mr. Joy to which gave in some athletic stunts around the room. The newlywed husband, thinking the lunatic is the expected Aunt Jane, and wishing to humor her, induces a couple of acrobats to put the visitor on their imitation horse, and take her for a ride. The unusual sight attracts the attention of the police. They follow the party to the house, but the sight of the animated property horse frightens them from the premises. Mrs. Joy arrives with Aunt Jane, and as the husband is trying to solve the embarrassing situation, the acrobats arrive on the scene, and take away the masquerading lunatic. The humor in this film, split-reel with McGann and His Acrobats, dependent in no light measure on the funny antics of the "horse" man, which Joseph Schrode contributes the front, and James Harris the hind part. The director has overlooked no comedy opportunities, and the other parts are in capable hands. Photographically flawless.

**Father's Weekly** No. 55 (Patheplay, Oct. 15).—A creditable pictorial edition of current news, showing some Harlem kids organizing the Get-What-You-Want-Club on the New York city's playground; a turtle 900 years old and weighing over 1,500 lbs. and the should like to see him in a series of pictures, perhaps under this same title. A professor in search of rare butterflies meets Ruth, a country maiden, with whom he falls in love. Edward Walton, a young city chap, appears upon the scene. He is fishing in a stream for trout, where Ruth and her brother, Mr. Fixit, are wading, and Master Fixit, seeing the trout fly floating upon the stream, picks it up and fastens it in his sister's dress.

FIVE-A-WEEK  
ESSANAY

Coming Friday, November 7th!

Coming Friday, November 7th!

## "THE DEATH WEIGHT"

(IN TWO PARTS)

A highly sensational melodramatic story filled with exciting and nerve racking situations. A thriller from beginning to end. This photoplay is an absolute FEATURE. Book it to-day.—Attractive heralds and beautiful one, three and six sheet posters now ready. Order from your exchange or direct from us.

Released Tuesday, November 4th

## "QUICKSANDS OF SIN"

A dramatic object lesson that will create more than ordinary interest.

Released Wednesday, November 5th

## "THEIR WIVES' INDISCRETION"

A splendid comedy of errors by James Oliver Curwood. Book to-day, don't delay.

Released Thursday, November 6th

## "THE RUSTLER'S STEP-DAUGHTER"

A thrilling Western drama of merit, featuring Marguerite Clayton.

Released Saturday, November 8th

## "BRONCHO BILLY'S SECRET"

A great feature for you, Mr. Exhibitor. G. M. Anderson at his best.

Coming Friday, November 14th!

Coming Friday, November 14th!

## "THE BOOMERANG"

(IN TWO PARTS)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, make this an exceptional offering. Irene Warfield, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full size color, 11c. each. You can order them from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY Players, 5x10, \$2.00 per dozen. You can secure them from the PLAYERS PHOTO CO., 177 N. STATE STREET, CHICAGO, ILL.

## ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg., Chicago

Factory and Studio, 1333 Argyle St., Chicago, Ill.

BRANCH OFFICES IN LONDON—PARIS—BERLIN—BARCELONA

## LUBIN FILMS

## LOOK FOR OUR TWO-REEL PICTURES EVERY THURSDAY

## "THE PRICE OF VICTORY" Two Reel Thursday, November 6th

A dramatic incident of the Civil War.

## "THE SEA ETERNAL" Two Reel Thursday, November 13th

A wonderful melodrama of the sea coast.

## "PARTNERS IN CRIME" Three Reel Thursday, November 20th

A powerful story of a gang of swell yeggmen.

## FIVE RELEASES EACH WEEK

## "THE RATTLESNAKE" 2,000 Feet Thursday, October 30th

A strangely dramatic and physiological story, with love intensified.

## "A MOMENTOUS DECISION" 1,000 Feet Friday, October 31st

A dramatic story in which a woman's honor is sustained.

## "WHEN THE PRISON DOORS OPENED" Saturday, November 1st

1,000 FEET. A new and beautiful life is opened to two unfortunates.

## "THE DOUBLE CHASE" 1,000 Feet Monday, November 3rd

The Chase is reversed but both are willing to be caught.

## "MAGIC MELODY" 1,000 Feet Tuesday, November 4th

Music hath charms to soothe the Savage breast.

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets

From Your Exchange or A. B. C. Co., Cleveland, Ohio



LUBIN MANUFACTURING CO.

PHILADELPHIA  
U.S.A.

## MUTUAL FILMS



**Forgotten Women** (Victor, Nov. 17).—This little one-reel drama is an excellent example of what good stuff the motion picture art is capable of producing. Mr. McDonald has given us in a delightful way a story somewhat on the O. Henry style, intensely dramatic, well staged and cleverly acted. Our only suggestion would be that in the final scene the derelict go into the saloon instead of trying and succeeding in resisting the temptation. It touches a wholesome lesson and with the change tried above would be true to life. The acting was Warren Kerrigan as the derelict and William Worthington as the society man are worthy of the highest praise. Leaving the debauch of the banquet hall behind him, a society man goes out for air and runs into the derelict. He sees the latter into the hall, where his advent is hailed with laughter. He is then told to tell the story of his life, which he does by aid of the screen. His story is the old story of the drinker's ruin. At completion we find a rather stunned audience, sobered by his recital. The society man, however, is saved, for he also has a mother and sweetheart at home. He proceeds to go there, first rewarding the derelict with money, and our only criticism of this production is the illogical ending.

**The Judgment** (Thomas, Nov. 9).—A two-reel drama based on "The Merchant of Venice" by Hawthorne, with sketches from one or two other classical stories. The setting is in the early Puritan days. The governor's son pays a visit to America. He meets Mercy, the captain's daughter, and they fall in love. Later she writes him of her predicament and he makes his escape as a stowaway, leaving a note for the governor that he must go. Mercy has meanwhile confessed to her father, and the latter in starting, gun in hand, for the governor's brother, when heart failure attacks him and he dies. Mercy has a son born to her, for which crime she is tried, banished and her son taken away from her. The governor, however, suspecting the truth of the matter, adopts the son. After a lapse of forty years we see Mercy an old, ugly hag, whose only thoughts are the bitter memories of the days of her youth. Presently John Carver, her son, now chief magistrate of Salem, arrives. He does not know the story of his origin. Mother love draws the old hag to his door, but his children repulse her, and later stone her house. Obscuring the children—her own grandchildren—away, one of them is taken with a fit and Mercy is arrested as a sorceress, tried and her own son, convicted and hanged. Before her death, however, she left a letter which is delivered to John Carver, the son, acquainting him with the fact that he has condemned his own mother. He promptly collapses. A pathetic play, but with well handled scenes and realistic staging. The acting of the player portraying Mercy is particularly commendable.

**A Peaceful Victory** (Thanhouser, Oct. 17).—Declaring \$10 per cent reduction in wages, Fairly, a factory owner, causes his hands to go on a strike, which, in a few weeks, causes dire results among the families of the strikers. Fairly's daughter, Alice, learns of the plight of her father's employees and implores her father to pay as usual to the strike. Remaining obstinate in his stand, the girl secretly aids the most needy families. The sympathetic girl's visits to their tenements results in her contracting a severe illness. The capitalist, fearing for his daughter's life, listens to her plea in behalf of his men and pays them back on their former wages scale; turning strife and poverty into rejoicing at the factory and in the quarters. The scenes are dominated and given life by the efforts of a conscientious striker, and though they never attain a great height, are, nevertheless, full of action and color. The camera man, as well as the heroine, deserves credit for scoring a peaceful victory.

**The Mystery of the Haunted Hotel** (Thanhouser, Oct. 21).—While visiting his sister at the manor, a physician meets an old summer hotelkeeper, and learns the story of how the appearance of a ghost ruined his prosperous business and reduced him to poverty. Several years previous the wife of the boniface went out in a rowboat and was drowned. The man's daughter, returning from boarding school, discovered her mother's body washed ashore on the beach. The shock unbalanced the girl's mind. A report being circulated that, at night, the dead woman's ghost was seen to walk from the hotel to the beach and back, caused the guests to leave in superstitious fear. The physician, seeking to solve the mystery of the haunted hotel, lies in wait at midnight and sees an apparition

emerging from the tottering building, walk along the beach, and then return to the old inn. The physician follows, enters the hotel, and discovers the ghost to be the mentally deranged daughter of the ruined hotelkeeper. He succeeds in effecting a cure, and, as his fee, wins the girl for wife. The author, substituting weirdness for sympathetic appeal, uncovered an unusual story, which the actors, in their delineation of the characters presented, together with the photographer's art, put across the screen with telling effect. Well directed.

## UNIVERSAL FILMS

**The Reformation of Calliope** (Mclair, Nov. 5).—A young Easterner goes West, takes the hands of Calliope, and develops into a hard citizen. Eight years later Cal is known as a bad man, and, to keep up his reputation, shoots up a saloon. The sheriff and one of his deputies go running for Calliope, and finding him about to shake the dust from the community, catch him at the railway station, and open fire on him. Calliope's old mother, not having heard from her son for years, decides to pay him a visit, and arrives at the station as the duel is proceeding. Calliope, after wounding the sheriff, removes his badge and places it on himself, and the old lady entering considers her son a guardian of the peace and the fallen sheriff an outlaw. The deputy at the window dare not fire at Calliope for fear of hitting the old lady or his chief. Calliope's mother reads the wounded officer a lesson, and the sheriff, playing the part to the limit, permits Calliope to keep the pilfered badge, and later swears him in as his deputy. That night the Quiksand Bank is robbed by a band of Mexicans, and Calliope, single handed, tracks them to their lair with the booty, recaptures it, and manages to hold the thieves off by converting a buckboard body into a fortification till the sheriff and his posse arrive. The bank president gives Calliope a check for \$1,000 for his bravery. As for the sheriff, he is as proud of his old enemy as the mother is of her once wayward son. To state that the story is by O. Henry is sufficient to guarantee its success as a film production. But the efforts of the people in the cast, the director, and the photographer in every particular reached its literary possibilities and made the piece a screen hit. It equals a Biograph production of the same story made several years ago, though we feel that a mistake has been made in supplanting a happy ending not found in O. Henry.

**His Honor of Trumansburg** (Imp. Oct. 26).—A reporter, whose wife is seriously ill, is sent to interview an actor-manager. Desirous of raising the money to send his wife to a more favorable climate, he takes advantage of the opportunity presented to submit a play to the manager. Greatly against his will, the latter is forced to listen to his reading by the reporter. The newspaper man throws himself with such fervor into the bit scenes that the manager realizes that, though the play is impossible, he has discovered a great actor in a star role in Pointed Poles a new piece. The latter, lured on by what the opportunity means to his sick wife, goes on in a spirit of desperation, and scores a big hit. The sun of his triumph is shattered, as after many curtain calls, he enters his dressing room to receive a telephone message that his wife has just died. Walter McNamara's two-reel story is unusual, as it offers a complete stage play within a photoplay. Jane Gail, William Shea, and William Weist contribute materially to its success. The audience and stagehand scenes were capably directed by George L. Tucker. A two-reel story.

**Does Max Snore?** (Mclair, Nov. 16).—Murie and Max, after being introduced by the latter's grandmother, express a fondness for each other. After a heavy luncheon, Max appears drowsy. Murie, who will never marry a man that snores, leaves the room to test him. Finding Murie come he hunts for her in the garden. The latter enters, takes his vacated chair, samples the cigars and cognac, falls asleep, and begins to snore. Murie listens and, hearing the sounds, is overcome with disappointment—till she discovers it is the butler. Carried away with joy at the thought that it isn't her Max, she treats the servant as if he were a prince. The grandmother, who has been an interested witness to the situation, enters and treats the butler to more cognac and cigars till the servant feels as if he owned the place. Dainty touches make the little piece highly diverting. It cannot fail to please the matinee maids. Appropriately staged.

## EDISON FILMS

Make the Edison two reel features part of your weekly program  
COMING EDISON TWO REEL FILMS

## \*\*A FACE FROM THE PAST

John Forbes, a young farmer, is in love with Margaret Brown, a life long friend. When Pendleton, a New Yorker, wooes and wins her, Forbes swears vengeance. He becomes a powerful magnate and on the death of Margaret, plunges Pendleton into financial ruin. Pendleton and his daughter go West and Forbes, while inspecting one of his investments, falls down a cliff where he is found by Pendleton's daughter, brought home and nursed back to health. Forbes, stricken by remorse at the kindly treatment received from his victims, makes restitution and we see a new romance beginning between Forbes and the daughter of the girl he had lost in his youth.

Released Friday, November 7th.

## \*\*\*THE PHANTOM SIGNAL

A Railroad Drama.

John Graham, railroad president, is a man of the old school. His cry is "Dividends! Higher dividends!" Money that should go into equipment and wages goes into Graham's pocket. Wreck after wreck occurs but the blame is always thrown upon an employee. Graham's wife and daughter and, finally, Graham himself, are all hurt in wrecks, but the money-mad president will not relinquish one cent for improvements. He must have his dividends—if the road cannot earn them and a surplus for their equipment, the road can go without. Not until an appalling vision of the result of his avarice appears to Graham does he realize the magnitude of the suffering which he has caused and then the man of iron relents.

Released Friday, November 14th.

## CURRENT SINGLE REEL RELEASES

## \*\*A WOODLAND PARADISE

Many beautiful settings add greatly to the charm of this comedy.

Released Saturday, November 1st.

## \*PORGY'S BOUQUET

Innocent Porgy's bouquet causes much anguish in the flat across the way.

(On the same reel)

## WILD WALES

Released Monday, November 3rd.

## \*TOMMY'S STRATAGEM

Homeless Tommy falls overboard, gains a home and unites a drifting couple.

Released Tuesday, November 4th.

## \*\*ARCHIE AND THE BELL-BOY

The bell-boy makes a real man out of pampered Archie.

Released Wednesday, November 5th.

\*One sheet posters. \*\*One and three sheets. \*\*\*One, three and six sheets by the Morgan Lithograph Co.

## \*\*ELISE, The Forester's Daughter

The accidental shooting of her lover shows Elise where her affections really are.

Released Saturday, November 8th.

## \*SETH'S WOODPILE

A powder-laden stick, intended for a thief, comes back! (On the same reel)

## CAMPING WITH THE BLACKFEET

Released Monday, November 10th.

## \*\*THE DOCTOR'S DUTY

A powerful story of a doctor's noble sense of duty.

Released Tuesday, November 11th.

## \*HIS NEPHEW'S SCHEME

In which the judge loses both the widow and his former fiancée.

Released Wednesday, November 12th.

## \*\*GETTING A PATIENT

A kind act does more for a young doctor than a clever advertising scheme.

Released Saturday, November 15th.

THOMAS A. EDISON, Inc.

267 Lakeside Avenue,

Orange, N. J.

Makers of the Edison Kinetoscope, 1913 Model.



# THANHOUSER

The Success of "Moths"

our first four-reel Mutual "special," has resulted in the production of a second "special" for the Mutual Film Corporation.

## "ROBIN HOOD"

IN FOUR REELS

The stirring life of the great adventurer of the Middle Ages is here shown properly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program exchange for special terms.

THANHOUSER FILM CORPORATION, New Rochelle, New York

Thanhouser Stars!

Thanhouser Features!

Thanhouser Quality!

SPECTACULAR KALEM FILM DEPICTING BATTLE OF QUEBEC.

# VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week



"THE WARMAKERS"

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject.  
Order from your Exchange, or direct from us.

THE VITAGRAPH COMPANY OF AMERICA,

"AT THE SIGN OF THE LOST ANGEL"—Western Drama Monday, Oct. 27  
The young dominion is unwelcome at Hell's Gap. He gets in wrong at the Lost Angel. He perseveres in doing good and one of his converts saves his life at the sacrifice of her own.

"IN THE SHADOW"—Drama Tuesday, Oct. 28  
Her only consolation in her declining years is coveted and purchased by others. Through her kindness to the children, her last days are made happy. MARY MAURICE is featured in this beautiful picture.

"FATHER'S HATBAND"—Comedy Wednesday, Oct. 29  
It serves to bring two hearts together. It gets old Henpeck in trouble with his wife. Father helps his daughter elope. VAN DYKE BROOKE, NORMA TALMADGE and LEO DELANEY are the principals.

"BIANCA"—Drama Thursday, Oct. 30  
In Southern California, two young people from Sunny Italy suffer from their employer's brutality. They escape his tyranny and find happiness in new endeavors. Featuring GEORGE COOPER and MARGARET GIBSON.

"FATTY'S AFFAIR OF HONOR"—Comedies Friday, Oct. 31  
"PEGGY'S BURGLAR"—Comedies  
1. He fights a duel with a pretender and they are served with a shower of eggs. You can't help laughing. HUGHIE MACK is "Fatty." 2. Peggy's burglar is a funny one too.

"THE WARMAKERS"—Drama, Special Feature in Two Parts Saturday, Nov. 1  
The conspirators try to secure the war-plans through "The Sleep of Death." The terrible plot is foiled by a woman. Featuring MAURICE COSTELLO, assisted by MARY CHARLESON and BRINSLEY SHAW.

## SIX-A-WEEK

"THE KING'S MAN"—Northwestern Drama Monday, Nov. 3  
"HIS SILVER BACHELORHOOD"—Drama Tuesday, Nov. 4  
"THE HOODOO UMBRELLA"—Comedy and Topical Wednesday, Nov. 5  
"ANCIENT TEMPLES OF KARNAK"—Comedy and Topical Thursday, Nov. 6  
"A BROKEN MELODY"—Drama Friday, Nov. 7  
"FLAMING HEARTS"—Comedy Saturday, Nov. 8  
"THE DIVER"—Drama, Special Feature in Two Parts

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES

E. 15th Street and Locust Avenue, Brooklyn, N. Y.

### CURRENT PRODUCTIONS BY EDISON DIRECTORS

**C. JAY WILLIAMS** The Stolen Models  
Why Girls Leave Home—3 Parts  
Boy Wanted  
NEXT—Reginald's Courtship—October 31

**CHARLES J. BRABIN** The English Riviera  
The Stroke of the Phoebe Eight  
A Daughter of Romney  
NOW MAKING PICTURES IN ENGLAND  
NEXT—The Foreman's Treachery—(2 Reels)—October 17

**WALTER EDWIN** The Contents of the Suitcase  
The Girl and the Outlaw  
A Proposal from—Nobody  
NEXT—A Daughter of the Wilderness—October 28

**GEORGE A. LESSEY** The Honor of the Force  
A Willful Colleen's Way  
In the Shadow of the Mountains  
NEXT—Silas Marner (2 Parts)—October 24

**J. SEARLE DAWLEY**

Director—Famous Players Film Co.

Current Release—Oct. 20—Laura Sawyer in An Hour Before Dawn

**BERT ANGELES**  
DIRECTOR  
Address care of Screen Club,  
163 West 48th Street, N. Y.

**EDWARD J. LE SAINT**  
DIRECTOR

Selig Polyscope Co.

LOS ANGELES, CAL.

## KALEM FILMS

### THE RUNAWAY FREIGHT

In Two Parts  
Leaping from the top of a side-tracked car, the hero lands atop of the runaway freight as it flashes by. A feat of extraordinary daring.  
Released Monday, November 18th Special 1, 2 and 4-Sheet Posters for this headline

### OUR NEW MINISTER

A Three Part Feature Adapted from the Famous Rural Drama  
By DENMAN THOMPSON and GEORGE W. RYER  
Featuring Joseph Conyer's in his original role of "Darius Sturtle," the village constable. A notable cast of Kalem stars, including Alice Joyce and Tom Moore.  
Released Wednesday, November 13th  
Two Special One-Sheet Posters. Also Special 2 and 4-Sheet Posters

### THE FICKLE FREAK

Ruth Roland is the Bearded Lady and John E. Brennan the fat Circassian Beauty in this burlesque on the circus side show.  
(On the Same Reel)

### HYPNOTIZING MAMIE

Mamie becomes a hypnotist's "subject." Her sweetheart sees her on the stage—and trouble breaks loose.  
Released Friday, November 14th

Scene from "AGAINST DESPERATE ODDS"

### AGAINST DESPERATE ODDS

A marvelously intelligent trick pony helps bring about the capture of a band of horse thieves. A stirring Western feature.  
Released Saturday, November 15th. Special 1 and 2-Sheet Posters



**KALEM COMPANY**

235-239 West 23d Street

NEW YORK



# BIOGRAPH FILMS



FOR THE WEEK COMMENCING NOVEMBER 3, 1913

MONDAY

THURSDAY

SATURDAY



## DIVERSION

Sought Abroad, It Is Found to Rest at Home



## In the Hands of the Black Hands and Where's the Baby

Farce Comedies

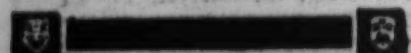


## "OLD COUPONS"

The Story of a Miser's Love for a Child

# BIOGRAPH COMPANY NEW YORK

## LICENSED FILMS



**Broncho Billy's Oath** (Español, Oct. 11).—Dr. Schram sends a note to his sick patient that unless the latter can meet his bill he will have to discontinue his visits. To raise the money for his sick friend, Broncho Billy holds up a stage coach and rides the express packages for just the amount necessary to pay the doctor. The romantic outlaw leaves a note stating that he would come day pay back the amount taken. Later Broncho Billy is discovered by his pal, now fully recovered. In the act of mailing the amount to the sheriff. Jealous of Billy's attentions to the daughter of a wealthy settler, he informs the officer how he can catch the man who held up the stage. The sheriff calls at Broncho's cabin and arrests him. The stage robber learns of his pal's treachery. As Billy is about to be locked in the calaboose, he suddenly turns upon the jailer, disarms him, and escapes. He goes to his cabin, pumps lead into his treacherous friend, then gives himself up to the officers of the law. G. M. Anderson's coloring contains both originality in construction and a thrill in presentation. The scene where Broncho Billy, from the cabin window, shoots at his treacherous pal inside, is a good piece of melodramatic film craftsmanship.

**So Runs the Way** (Biograph, Oct. 11).—Having met financial reverses, a day dreamer, unable to meet his fortune hunting wife's demands for new gowns, steals the jewels of the wife of a millionaire, at whose house he is an invited guest, in order to raise the money for her extravagance. Van Nuy, the most conspicuous of the dreamer, has him arrested. The sister of the dreamer lays the blame of her brother's crime of the day on his wife and mother-in-law. The wife is so moved by the former's tears that she calls upon Van Nuy, and pleads for clemency for her husband. The millionaire pleases the chief of police, and has the charges quashed, and the prisoner is liberated from his cell. Returning home to his wife, the erring woman promises to live within his means, and everything ends happily. So Runs the Way moves along the old insubstantial conventional path but acting and camera bring about its successful arrival.

**The Troublesome Telephone** (Lubin, Oct. 17). A farce comedy showing how a dependent wife becomes even more dependent on her husband with a new telephone in her home. The day the telephone is installed hubby leaves for his dental office. He loses the only two minutes of the day by being interrupted and called away by his inconsiderate wife, who cannot resist the temptation of the telephone. He ends by throwing the telephone out the window. The acting and direction of the piece are as good as a very fine scenario will allow.

**The Woman of the Mountains** (Relic, Oct. 17). A melodrama whose principal features are the plot action and the scenery. Both recommending to the credit of the director. The acting, while entirely excellent, is made a secondary point in the film. Herbert, superintendent of the waterworks, has fallen in love with Stella, but she confides that she is engaged to another man. The latter, Brill, arrives ostensibly to visit his fiancée, but in reality as an agent of the Power Trust. Brill plants a can of dynamite under the main structure of the waterworks, and, miles down the mountain, is waiting to set off the fuse. Stella learns of the plot, warns Herbert, and a race down the mountain ensues: Stella on a mine car, Herbert riding down the cable. Stella arrives in time to frustrate the villain. He is arrested, and Herbert and the heroine fall into each other's arms. A single-reel thriller that keeps within bounds. Photography good.

**The Boston Floating Hospital** (Lubin, Oct. 17). While this is classed as an educational film, its principal influence is over the heart rather than the mind. The Boston Floating Hospital, leaving in the morning and returning at night, is shown in detail, with the usual good Kalien photography. The sight of so many babies, laughing, crying, and all ways, goes a long way to make up what this picture lacks in interest or educational value.

**A Journey Through Crime** (Pathe, Oct. 7).—A scenic picture with nothing out of the ordinary to commend it. Nature alone is shown. We are given no opportunity of seeing the scenes in Crime. Roll with How Mountains Grow and Plants That Eat.

**Life for Life** (Relic, Oct. 23).—A drama, partly educational, showing the use of the pulmotor as an aid to those drowned and apparently beyond human help. It is not staged with a great deal of care nor is it very interesting. The mayor of the town makes a speech upon the installation of the new automobile lung motor, saying that whoever first needs it shall be treated first. Shortly after this a little boy and the mayor's son are both apparently drowned, in different localities. The call for the pulmotor comes first from the little boy. As the machine is about to start the foreman receives a telephone call from the mayor, who tries to use his position and authority to get the instrument in question for his son first. The foreman reminds the mayor of his speech at the installation of the machine and goes to the rescue of the little boy. After working the machine for some time, the lad recovers, and the foreman is about to go to the aid of the mayor's son, but this proves unnecessary, as the latter has recovered. The scene in which the mayor's son appears in a canoe and is rescued could have been handled a bit better.

**Matrimonial Manoeuvres** (Vitagraph, Oct. 17).—An unusually good comedy with good acting, good photography and an interesting plot. The latter is full of action from start to finish. A number of humorous scenes aided by the excellent acting of Mr. Maurice Costello and Harry Lambert make this a good clean, laugh provoking film. Julia, the aunt, receives just one more appeal from her shiftless nephew, who wants to keep the news of his debts away from his aristocratic friends. Now the aunt who is rich and fat, has never met any of her nephew's aristocratic friends, for the reason that he has none. Upon his Aunt Julia promising him \$500 for an introduction to one, the nephew persuades an actor friend of his to assume the part of a nobleman. In a highly interesting scene, Julia meets the supposed nobleman, and decides to marry him. This cannot be done about by a leap-year proposal. But this hurts the actor's conscience, and besides he has a wife and child at home. He denounces suddenly on the idea of urgent business, and once safe in London, he writes her a note, saying that he must leave the country. That won't do for Aunt Julia, who comes to London determined to find him, and even supplies her nephew with money to prosecute the search. One day the aunt and her dutiful nephew are at the theater. Seated comfortably in the box what is her astonishment to discover the actor her supposed nobleman, in one of the leading parts. Their services and his confusion are most laughable. She finds where he lives, and confronts him and his wife with his perjury. She cannot be very indignant at him, for he has his family, but she vents her wrath by sending the nephew out of the country with a threat of arrest if he returns. Well staged by the director.

# ROMAINE FIELDING

- 4 Writes his own Photoplays
- IN Plays his own Leads
- 1 Directs his own Productions
- 1 Manages his own Company

## RELEASES

The Evil Eye

Oct. 23d

The Rattlesnake

Oct. 30th

"LUBIN" New Mexico Co. Las Vegas, New Mexico

# DARWIN KARR

Photo Play Leads

Vitagraph Co.

Permanent Address - Screen Club, 163 W. 45th St., N. Y.

# ALFRED D. VOSBURGH

LEADING MAN IN

KAY-BEE and BRONCHO FILMS

Management THOS. H. INCE

Pacific Coast Studios  
Address care DRAMATIC MIRROR.

# MARC EDMUND JONES

841 ALEXANDER STREET

Until March 1, 1914

NEW ORLEANS

SLIPPING FINGERS  
SELIG, Nov. 4

Kindly mention DRAMATIC MIRROR when you write advertisers.

## REVIEWS OF LICENSED FILMS

**Her Hour** (Pathé, Oct. 19).—A drama constructed of a combination of much used action, and yet that holds your attention to the finish. Harmon leaves his wife, in anger, and goes to the saloon. There he gets into a fight, is knocked unconscious, and put into an empty freight car. He awakens, in a strange city, bereft of his memory. His wife, meanwhile, coming to a hospital from the effects of his brutality, decides to become a trained nurse. After two years, thinking her husband dead, she marries the doctor, and lives happily with him and a baby daughter. About this time Harmon, working as an electrician, is badly shocked by the electric current, and recovers his memory. He swiftly he seeks his old home, but his wife is no longer there. His accident he meets her in the park with her baby daughter, and follows her home. It is two o'clock in the morning. The doctor's telephone rings, and he must leave his wife alone, called away by an urgent message for help. No sooner has he left the house than Harmon, whose message it was the doctor received, rings the door bell. His face is bandaged beyond recognition, in an intensely dramatic scene the wife undoes the enveloping bandages, and finds herself face to face with the man she thought dead. At this moment the doctor returns, and in the ensuing fight the intruder is thrown out of the window. Mortally injured he seeks to tell the truth, but death thwarts his purpose. The acting of the players portraying Harmon and his wife is worthy of the highest praise. The camera work is fine, and the staging above reproach.

**The Higher Law** (Lubin, Oct. 11).—The wife of a district attorney owes a seamstress, whose son is to be operated on, \$500. Her husband, on leaving for a trip, gives her the money, but, instead of paying the debt, she purchases a \$1,500 diamond necklace, paying on it the above sum. When the seamstress calls, she is refused payment. The jeweler's clerk calls to deliver the necklace, and, in the vestibule, mistaking the seamstress for Mrs. Clayton, turns the package over to her. The woman paws the necklace for \$500, informs the jeweler to that effect, and uses the money for her son's operation. She is arrested, and, when the district attorney returns, is tried. The judge, noting the extenuating circumstances, sentences the seamstress to serve one month in the district attorney's office, where the latter kindly lectures her on the means she employed, and then dismisses her to go to her son, who, during her incarceration, has fully recovered from his operation. A mechanically constructed story, but produced so capably that the machinery is not evidenced. Mrs. Kate Davis, Clara Clayton, and Arthur Johnston's work make the film a valuable asset.

**The Girl and the Outlaw** (Edison, Oct. 11).—Sheriff Moran's daughter, while out picking up a party of friends, hides in the woods as a joke, and gets lost. Her sweetheart hunts for her all night, in vain. An outlaw, who is being hunted by the girl's father, finds the girl wandering about with her clothes torn by brambles, gives her one blanket on which to sleep, and another to convert into a temporary dress. The next morning he puts her on his horse to take her back to town, when he is held up by the sheriff and his deputy. The officer, learning from his daughter that the outlaw has undoubtedly saved her life, lets him go. This last bit of heroics is unnecessary, as the girl has a delayed telegram to the sheriff in her possession, exonerating the outlaw. The girl's sweetheart, appearing on the scene at this moment is also far-fetched and unsatisfactory. But this may have been sacrificed for the curtain; the entire party watching the outlaw riding off over the hills, in the early dawn, which is one of the best bits of camera art ever thrown on a screen.

**Talkative Tess** (Patheplay, Oct. 11).—A quarrelsome woman sorely tries her husband's ears. In sheer desperation, he leaves the house in the dead of night, and wakes a village storekeeper to buy a set of ear muffs. While he is away, a burglar enters the house and holds up the spouse. The woman assails the crook with such a stream of invectives that he is forced to run. The husband returns and gets the drop on the burglar; but, discovering what the latter has done, drops his revolver, congratulates him, and shows his appreciation of his fine work by taking him out and setting him intoxicated. Morning finds the burglar and the husband asleep on the table of the saloon. The beautiful smile on the husband's face, the morning after, turns the scene into a mildly funny farce into a scream. Though the literary vein is not deep, the acting acts beneath the skin, and is remembered. The director is largely responsible for the good results.

**Three Wives** (Essanay, Oct. 15).—A rather poor farce, based upon an old subject. The heroine, or the villainess as one prefers, hides her three suitors in the same room at the same time. This situation is depended upon to carry the play across, but as the preceding situations are not especially humorous, and since there is no anti-climax, the strength of the play is lost. The film is as well acted by all concerned as the plot would allow.

**The Widow's Suitors** (Edison, Oct. 15).—A comedy classic reel, the best part of which is the climax (we mean this literally). The story is not well balanced, and there is no anti-climax; nor is the play sufficiently interesting to warrant its being dragged out a full reel. Greater variety of scenes and the inclusion of more humor into the early scenes would help live the play until the "waiting at the church" climax. A widow is the owner of the best restaurant in town. She has two suitors who consult a certain local oracle as to the best way to win the lady's hand. The oracle advises each to try the secrets of jealousy, the means being much association with other girls. Finally the widow makes an appointment with each of her suitors for the following morning at a certain hour. Arrived at the church, where the meeting was to be, the girls are first disgusted at seeing each other, and next completely overwhelmed at the sight of the ex-widow emerging from the church on the arm of their mutual adviser, the local oracle.

**Master Fixit** (Vitagraph, Oct. 15).—Master Fixit is full of bright and winning scenes. The girl, Lucile Lee, is very attractive in her embarrassment. Master Fixit, George Stewart, is a genuine lively boy, and we should like to see him in a series of pictures perhaps under this same title. A professor in search of rare butterflies meets Ruth, a country maiden, with whom he falls in love. Edward Walton, a young city chap, appears upon the scene. He is fishing in a stream for trout, where Ruth and her brother, Mr. Fixit, are waiting. Mr. Fixit, it seems, the trout fly floating upon the stream, picks it up and fastens it in his sister's dress.

Young Walton has made a catch, which surprises him. Master Fixit and young Walton now "fix it" as a result of which the students professor is hit by Master Fixit's sling shot, and also led into a trap that was intended to catch bears. From this latter difficulty he is rescued by Walton, and then decided to leave. This gives the young fellow a clear field, in which he proceeds to take advantage. Split with Buddhist Temple.

**Buddhist Temple** (Vitagraph, Oct. 15).—On the same reel with Master Fixit. This split reel shows many different phases of life in India. Interesting and well photographed.

**The Mate of the Schooner "Sadie"** (Lubin, Oct. 17).—A tragic drama showing, pictorially, the evil of an inherited weakness for alcohol. The story is easily followed the stage realistic, but the scenery is uninteresting. The part of Late Drew, the mate, is interpreted by Henry King in a very quiet manner. Late Drew, the mate, is engaged to the captain's daughter, Beth, and trouble starts at once for the unfortunate lover when he has to drink an engagement toast. That is his first drink. All his life he has related touching liquor, for the vision of his besotted father dying in a drunken frenzy (this is critically shown on the screen), has stayed before his eyes since a child. Weakened by the drink, his life-long fight is lost. He goes into a saloon and comes out craved with alcohol. He assaults the captain, who has him arrested. He escapes the two policemen, and then causes a chase, which must be the envy of every drunken man who ever tried to stagger home. Evidently the drink has not come to his legs. Finally after a long swim he climbs back over the side of his own ship, which we are informed is at sea. A bottle of whiskey, which he has hidden, he then takes out. Then craved by drink he throttles the captain. Scaring back the crew with a marlin-spike he gains the bow of the boat, and leaps from there into the sea to his death.

**Dishwash Dick's Counterfeit** (Solig, Oct. 21).—A Western comic based on our old favorite, mistaken identity. Yet this contains some humorous situations, and has been well handled by the director. Dishwash Dick receives a note from Lorin, to report at once for work. At the same time a young city lad writes Lorin that he is coming to stay at the ranch. Lorin has to leave, and his daughter, who does the receiving, installs Dishwash Dick in the guests' room, and the city Dick is initiated by the cowboys into the mysteries of helping at the wash-house. A raid by Mexicans shows Dishwash up in his yellow nature, while the city Dick makes a hero of himself, and we suppose captures the girl, eventually. Rex de Rosell as Dishwash Dick is commendable. Split with Surf and Sunset on the Indian Ocean.

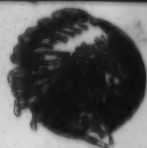
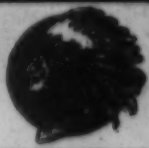
**Surf and Sunset on the Indian Ocean** (Solig, Oct. 21).—On the same reel with Dishwash Dick are moonlight and sunlit views of the Indian Ocean. Good photography and pretty views.

**Lucella's Love Story** (Vitagraph, Oct. 21).—A humorously pathetic story of middle-aged people, in a plain American country setting that brings first lumps and then laughter. But three people are in the picture. Vitality it is interesting, logical, and studiously staged. The photography is good. The acting of Mrs. Mary Maurice as the aged mother is an unusual treat. Lucella's aged mother is so worried by the fact that her daughter has never married, that to appease her in her old age Lucella writes a letter to herself describing a "city chap" whom she is going away to meet. When Hank hears this the pangs of jealousy are given birth. Continued letters from the city, the result of Lucella's imagination, do not help to allay his feelings. Finally coming home Lucella even goes so far as to describe her engagement to the "city chap." In order to ease the old lady's dying days. After the death, Lucella "feases up" that "there ain't no such fellow," and Hank, having discovered who the true state of his feelings, loses no time in offering himself in marriage.

**Her First Offense** (Lubin, Oct. 31).—A morbid drama that takes us through a number of often-used scenes until the climax shows a ray of cheer. To begin with we have the consumptive, who can only be cured by being sent South. And then we have his sister, a stenographer, who forges a check in order to gain the money to send the consumptive South. And we have the loving mother and the little sister. And, lastly, we have the hard boss, who sends the sister, who forges, to prison, but whose hard heart is softened by the appeal of the little sister. And we end up by finding the hard boss not only true of heart, but even being as soft-hearted as to give the consumptive money to go South. The acting follows in the time-worn track of the many plays with it's story.

**Auntie Toss Many** (Biograph, Oct. 13).—While Mr. Peter Joy, a new recruit, goes to the railway station to meet Aunt Jane, a lunatic escapes from the insane asylum by disguising himself as a woman, enters the Joy residence, and with a set of golf sticks that he has stolen from an automobile, persuades Mr. Joy to engage in some athletic stunts around the room. The newlywed husband, thinking the lunatic is the expected Aunt Jane, and wishing to humor her, induces a couple of acrobats to put the visitor on their imitation horse, and take her for a ride. The unusual sight attracts the attention of the police. They follow the party to the house, but the sight of the animated property horse frightens them from the premises. Mrs. Joy arrives with Aunt Jane, and, as the husband is trying to solve the embarrassing situation, the asylum guards arrive on the scene, and take away the masquerading lunatic. The humor in this film, split-reel with McGann and His Octette, is dependent in no light measure on the funny antics of the "prop." horse, to which Joseph Schroeder contributes the front, and James Harris the hind part. The director has overlooked no comedy opportunities, and the other parts are in capable hands. Photographically flawless.

**Pathe's Weekly, No. 58** (Patheplay, Oct. 13).—A creditable pictorial edition of current news, showing some Harlem kids organizing the Get-What-You-Want-Club on the New York city's playground; a turtle 900 years old and weighing over 1,500 pounds, being moved preparatory to stuffing for a New York exhibit; an exhibition of two blooded cattle at Sedalia, Mo.; the launching of the new Italian gunboat, Caboto, at Palermo; the running of the Yakima Derby in the State of Washington; Theodore Roosevelt and Anthony Fiala, the Arctic explorer, leaving on the yacht, Yon Drak, for South America; and the first game between the Giants and Athletics in the recent world's series.

FIVE-A-WEEK  
ESSANAY

Coming Friday, November 7th!

Coming Friday, November 7th!

## "THE DEATH WEIGHT"

(IN TWO PARTS)

A highly sensational melodramatic story filled with exciting and nerve racking situations. A thriller from beginning to end. This photoplay is an absolute FEATURE. Book it to-day.—Attractive heralds and beautiful one, three and six sheet posters now ready. Order from your exchange or direct from us.

Released Tuesday, November 4th

## "QUICKSANDS OF SIN"

A dramatic object lesson that will create more than ordinary interest.

Released Wednesday, November 5th

## "THEIR WIVES' INDISCRETION"

A splendid comedy of errors by James Oliver Curwood. Book to-day, don't delay.

Released Thursday, November 6th

## "THE RUSTLER'S STEP-DAUGHTER"

A thrilling Western drama of merit, featuring Marguerite Clayton.

Released Saturday, November 8th

## "BRONCHO BILLY'S SECRET"

A great feature for you, Mr. Exhibitor. G. M. Anderson at his best.

Coming Friday, November 14th!

Coming Friday, November 14th!

## "THE BOOMERANG"

(IN TWO PARTS)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, make this an exceptional offering. Irene Warfield, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY Players, 8x10, \$3.00 per dozen. You can secure these from the PLAYERS PHOTO CO., 177 N. STATE STREET, CHICAGO, ILL.

## ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg., Chicago

Factory and Studio, 1333 Argyle St., Chicago, Ill.

BRANCH OFFICES IN LONDON—PARIS—BERLIN—BARCELONA

## LUBIN FILMS

## LOOK FOR OUR TWO-REEL PICTURES EVERY THURSDAY

## "THE PRICE OF VICTORY" Two Reel Thursday, November 6th

A dramatic incident of the Civil War.

## "THE SEA ETERNAL" Two Reel Thursday, November 13th

A wonderful melodrama of the sea coast.

## "PARTNERS IN CRIME" Three Reel Thursday, November 20th

A powerful story of a gang of swell yeggmen.

## FIVE RELEASES EACH WEEK

## "THE RATTLESNAKE" 2,000 Feet Thursday, October 30th

A strangely dramatic and physiological story, with love intensified.

## "A MOMENTOUS DECISION" 1,000 Feet Friday, October 31st

A dramatic story in which a woman's honor is sustained.

## "WHEN THE PRISON DOORS OPENED" Saturday, November 1st

1,000 FEET. A new and beautiful life is opened to two unfortunates.

## "THE DOUBLE CHASE" 1,000 Feet Monday, November 3rd

The Chase is reversed but both are willing to be caught.

## "MAGIC MELODY" 1,000 Feet Tuesday, November 4th

Music hath charms to soothe the Savage breast.

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets

From Your Exchange or A. B. C. Co., Cleveland, Ohio



LUBIN MANUFACTURING CO.

PHILADELPHIA  
U.S.A.